STUDIO

Egyptian, Greek and Roman sculptures

Galerie Chenel

STUDIO

MMXXII

We are proud to present our new catalogue named Studio.

Two springs have passed during which the world has changed pace. During this period, we took the opportunity to reflect on our desires, our identity, to reinvent ourselves (a little), partly on the virtual scene, to continue with charming exhibitions as well as some fascinating collaborations. Now more than ever, we have fully invested in the gallery and its studio during each season and enjoyed each of these moments, as if in natural harmony. We have assiduously kept this quest for the extraordinary object, the one that has always animated us, and we have gathered some wonders that we present to you here.

Our studio, in the courtyard of Parisian building, is illuminated during the day thanks to a beautiful glass roof. At this same atelier, showroom, and photo studio, the space seems preserved from the outside world. It is here that our sculptures wait their turn before being exposed to the great day. In a soft spring luster, without artificial light, these works have posed in front of the camera and come to life on film. Like a return to the real, the natural, their beauty touches our eyes. Thus, by their simple brilliance, throughout these pages and our research, you will discover our elegant Egyptian bronze cat standing on its paws, a Roman inscription as a narration of an antiquity, our Doryphoros represented by this torso of a man with ideal attributes, a young Sphinx with hybrid looks, or again, capturing the light, the pure and serene face of our Isis. With their patinas and brown shades, these sculptures are dazzling testimonies of another time.

We would like more than ever to thank our loved ones because it is with them that our world is more beautiful. Our Violaine, who is leaving us today after six years with the gallery. We wish her much happiness on the other side of the globe. Antoinette and Vincent, a great team. Lillian too. And of course, for all the joy and support from the new and wholehearted friendships that have blossomed within our gallery.

WOMAN TORSO

GREEK, 4TH CENTURY BC

MARBLE

HEIGHT: 33.5 CM.	WIDTH: 17 CM.	DEPTH: 8 CM.

PROVENANCE:

FORMER FRENCH PRIVATE COLLECTION OF DR. BERNARD COIFFU (1927-2021),

ACQUIRED AT THE GALERIE CARREFOUR, 8 FEBRUARY 1974.

This delicate marble statuette represents a standing feminine figure. She is dressed in a *chiton*, one of the classical garments of ancient Greece. The very light linen tunic is skilfully depicted, the artist having played with the different thicknesses of folds. A first part covers her left shoulder then falls vertically down her back. The folds are exquisitely incised and give the fabric a sense of weight. A second part, coming over our figure's left arm and covering it, exhibits rounded folds, clinging to the shape of her body. The fabric then crosses her chest diagonally, leaving her right breast uncovered. Thicker in this part, it is sculpted with several folds, giving this piece of fabric volume. It then goes back under her right arm, which must have been bent at the elbow. The *chiton* covers the lower part of the body of our statuette in a finely recreated play of transparency. The body is delicately formed beneath the fabric, which almost reveals her navel. Only the V shaped folds defining her right hip and leg hint at the presence of the drapery. Finally, the *chiton* goes up along her right arm, covers her shoulder and comes to the nape of her neck, the edge marked by a thicker fold. The artist's considerable talent is displayed in the depiction of the materials, the thick, heavy folds of the garment distinct from the thinner, lighter ones, while the delicate curves of the feminine figure are simultaneously revealed.

Our statuette's face is also very finely depicted. She has small, almond shaped eyes with very light rings beneath them. Her brow line is faint, dovetailing with a straight nose that surmounts a small, full lipped mouth. Her round face and full cheeks are

framed by a hairstyle that, once again, was very carefully executed. Her locks are gathered up at the back of her head, covering her ears, and are tied in a ponytail at the nape of her neck. Her features, still severe and harsh, make it possible to link our sculpture to the Greek art of the classical period, which was marked by new concerns from sculptors and the desire to distinguish themselves from the artists of the previous archaic period.

Sculpted in white marble, our statuette exhibits a very interesting patina. Traces of concretions, mainly on the back and hair, are a precious clue that the sculpture was buried for a long time, creating a singular play of matter and texture, symbolic of the passing of time.

Ill. 1. Statuette representing a draped woman, Greek, Hellenistic period, marble, H.: 80 cm. NY Carlsberg Glyptothek, Copenhague, inv. no. 496.
Ill. 2. Statuette of Aphrodite, Greek, *ca.* 325-300 BC, terracotta, H.: 54.6 cm. Museum of Fine Arts, Boston, inv. no. 00.305.
Ill. 3. Statuette of a draped woman, Hellenistic Period, marble. Musei Vaticani, Galleria dei Candelabri, Vatican, inv. no. 2826.

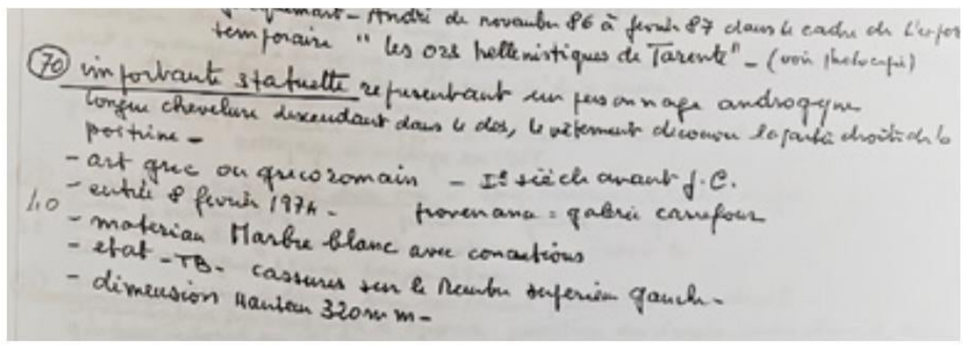
This was probably a votive sculpture, or, in other words, an offering placed in a sanctuary, temple or other private place of worship. In the 4th century BC, there was a surge in votive art with the production of many stone, wooden, clay and bronze statuettes. These figurines, which varied in size, were erected in temples, sacred buildings and private interiors with a view to winning their dedicatees the favour of the deities. They thus attest to a ritualistic activity and are the tangible proof of a gift given to a deity to win his or her favour and protection. Accordingly, many sculptures were found in digs. They are in various international museums (ill. 1-3). Moreover, the rather characteristic hairstyle can also be found in two examples of statues exhibited in Athens and Copenhagen (ill. 4-5).

Ill. 4. Statuette of Lysikleides, Greek, late 5th century BC, marble, H.: 46 cm. National Archaeological museum, Athens, inv. No. 199.
Ill. 5. The Heyl-Copenhague type.

Our sculpture was in the collection of Bernard Coiffu (1927-2021, ill. 6), a neuropsychiatrist. A renowned and respected doctor, he was also a keen art enthusiast, curious and passionate. Over the years, he collected countless Egyptian, Greek and Assyrian sculptures and enjoyed wandering the galleries of Paris in search of treasures.

In the 1960s, he met traders Pierre Vérité and Jean Michel Mariaud de Serre, who were able to advise and guide him in his choices. Bernard Coiffu was also passionate about 16th century Flemish painting, a testament to his great curiosity and love for art in all its forms. He acquired our sculpture at the Carrefour gallery on 8 February 1974 and recorded it in his inventory as no. 70 (ill. 7).

Ill. 6. Dr Bernard Coiffu (1927-2021).



Ill. 7. Inventory.

HERM PILLAR

ROMAN, 2ND CENTURY AD

BRONZE

HEIGHT: 32.5 CM. WIDTH: 6 CM. DEPTH: 6 CM.

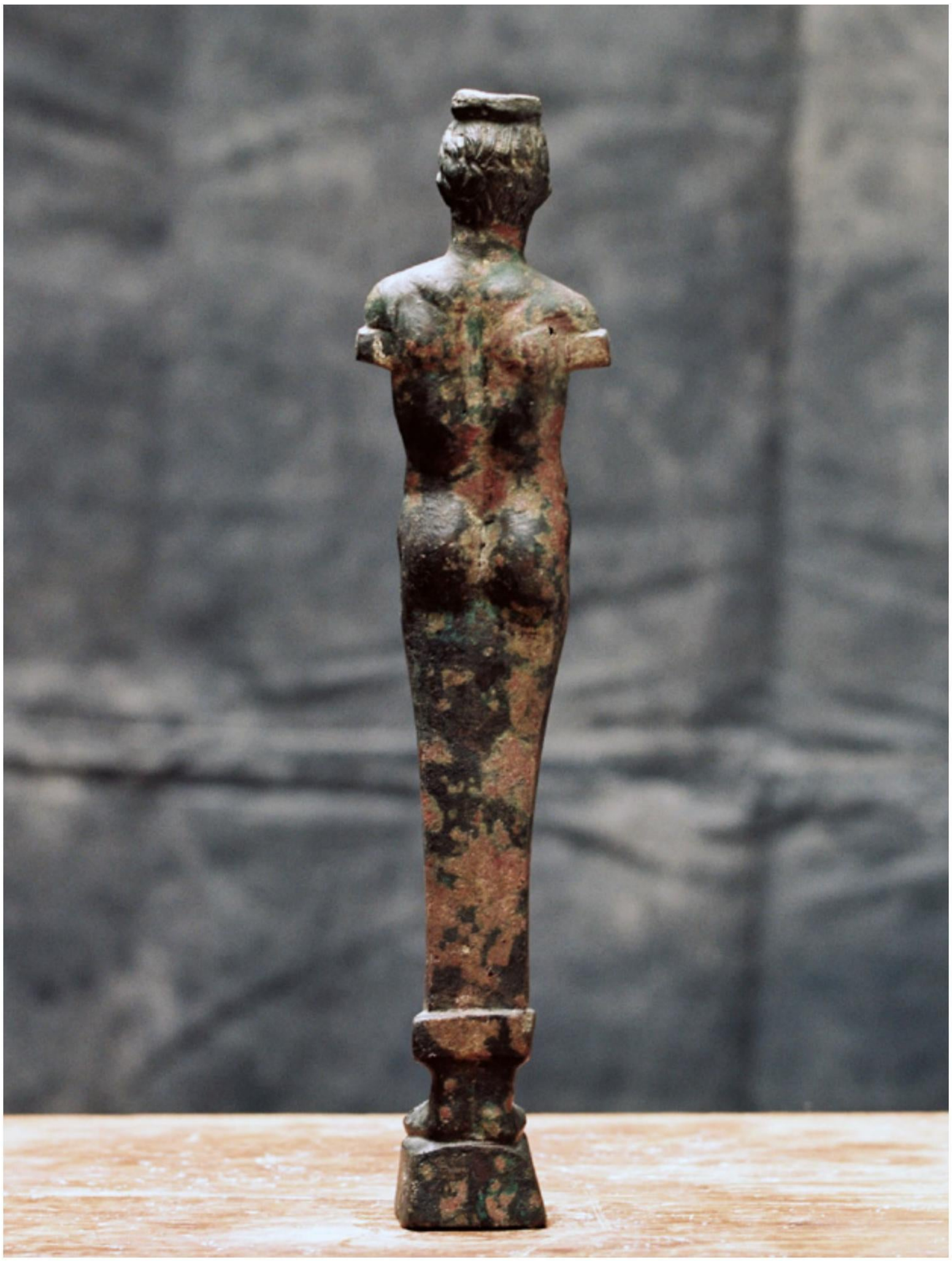
PROVENANCE:

FORMER COLLECTION OF EARL JORDON, PALM BEACH, FLORIDA, USA.

ACQUIRED IN LONDON IN THE LATE 1960S.

This exceptional statuette is a bronze herm illustrating a youthful man. The original patina and hues of green and brown give the sculpture a certain air of a time before. The statuette depicts a small decorative herm pillar with the head, torso, and feet of a man. The man's face is full of expression with his almond-shaped eyes wide open surmounted by delicate eyelids and arching eyebrows. His lips are plump, his nose fine, and his cheeks full, giving our herm a youthful visage. His hair is finely sculpted, parted in the middle, with wavy locks framing his face and ears. On top of his head rests a circular ornament. His haughty stature—straight back with chin raised and eyes gazing into the distance—flexes each muscle on his abdomen and chest. His broad shoulders come to an end with a rectangular block attached to each side, replacing his arms. Looking to the back of the herm, his erect posture creates tension in his shoulders and back displaying his heroic youthful figure. Below his waist, the long rectangular base with softened edges traces the outline of what would be his legs pressed together, thus creating the pillar. It is followed with a rectangular block and just below his feet. Each toe and toenail are individually carved, attesting to the artist's attention to detail. Finally, the bottom cylinder base allows the herm to stand upright and balanced.

A herm pillar, or *hermae*, is originally a Greek creation composed of a head, usually of a man, placed on a quadrangular pillar. These pillars were primarily used as an architectural feature serving as a way marker. The pillars were situated near borders and crossroads and enabled the Greeks and then the Romans to find their way. As they had an apotropaic



function, the pillars were also placed in *gymnasiums* and *palestras* and in front of temples, as is the case for the herm pillar in Berlin (ill. 1). The Romans soon created copies of these pillars for the decoration of their houses and villas. Many herms were used as posts for ornamental railings to gardens, in which case they were commonly decorated with the busts of eminent men. In our case, our bronze herm was a decorative ornament in a Roman home.

Ill. 1. Herm of a man, Roman, 1st-2nd century AD, marble, H.: 113 cm. Antikensammlung, Berlin, inv. no. AvP VII 255.

Ill. 2. Herm of Hercules, Roman, 2nd-3rd century AD, bronze, H.: 24.4 cm. Private collection.

Ill. 3. Herm of a Satyr, Roman, 1-100 AD, bronze, H.: 22.3 cm. British Museum, London, inv. no. 1814,0704.935.

Our bronze herm is most similar in detail and function to the bronze Herm of Hercules sold by Christie's in 2013 (ill. 2). Both present the same circular piece on top of their head, that indicates a similar function: probably the leg of a table or alter. The British Museum in London houses numerous herms such as the Satyr with goatskin and an aged Hercules (ill. 3-4). There is also the bronze herm of a philosopher ex-Marriaud de Serres collection, and the larger herm of Dionysus in Malibu (ill. 5-6).

Our bronze herm was formerly in the home of Earl Jordon in Palm Beach, Florida before entering our gallery. Mr. Jordon acquired the piece in London during the 1960s.

Ill. 4. Herm of Hercules, Roman, bronze, H.: 7 cm. British Museum, London, inv. no. 1824,0471.1.

Ill. 5. Herm of a Philosopher, Roman, 1st century AD, bronze, H.: 7.7 cm. Former collection Jean-Philippe Mariaud de Serres.

Ill. 6. Herm of Dionysus, Greek, 200-100 BC, bronze, H.: 103 cm. J. Paul Getty Museum, Los Angeles, inv. no. 79.AB.138.

FUNERARY INSCRIPTION

ROMAN, 2ND CENTURY AD

MARBLE

HEIGHT: 28.5 CM.	WIDTH: 39 CM.	DEPTH: 2 CM.

PROVENANCE:

MENTIONED FOR THE FIRST TIME BY FRANCESCO BIANCHINI IN 1727

IN A MANUSCRIPT CONSERVED IN VERONA.

PUBLISHED BY J. P. D'ORVILLE IN 1764.

IN THE COLLECTION OF WILLIAM LOWTHER, 2ND EARL OF LONSDALE (1787-1872)

AT THE LOWTHER CASTLE, WESTMORELAND.

MENTIONED IN THAT COLLECTION BY FRIEDRICH MATZ IN 1870.

PROBABLY ACQUIRED FROM THE EARL OF BESSBOROUGH IN ROEHAMPTON IN 1850.

THE CONTENTS OF THE CASTLE OF LOWTHER HAS BEEN SOLD IN AUCTIONS IN 1947.

THEN AMERICAN PRIVATE COLLECTION, ACQUIRED IN THE 1970S - 1980S.

This quadrangular fragment, carved from fine grained white marble, is entirely covered in a Latin inscription and edged with a small, thin moulding in relief. The text is in eight very straight regular lines. The writing style is Roman square capitals or *Capitalis monumentalis*, considered the most perfect and finished form of Latin writing. Used by the Romans from the 5th century BC, it acquired its regular, meticulous appearance from the 2nd century BC. This style, consisting exclusively of capital letters, is characterised by an alternation of downstrokes (thick lines) and upstrokes (thin lines), as well as triangular serifs. Its purpose was ceremonial and it was used mainly for brief inscriptions on

D M
Q FABIO SECVNDO
FABIA SEVERA PATRONO
ET SERGIO SVLPICIO CELERI
CONIVGI SVO CARISSIMO FEC
ET SIBI SVISQVE HEREDI
PVS SVIS INFRON
PXVIII IN AGRO P XX

public and, in this case, funerary monuments. On our fragment, the letters are largest at the top and gradually get smaller. This tells us that the panel was placed high up and the size effect is an optical correction making the characters appear the same size to anyone reading them. This is a testament to the degree of graphic sophistication achieved in the inscriptions of the imperial period and the importance the Romans attached to these marble engraved texts, placed in villas and necropolises across the Empire as much to inform as to impress.

The text of our inscription reads as follows:

D • M
Q • FABIO • SECVNDO •
FABIA • SEVERA • PATRONO
ET•SERGIO SVLPICIO CELERI
COIVGI SVOCARISSIMO • FEC
ET • SIBI • SVISQVE • HEREDI
D V S • SVIS • •IN FRON
TE P XVIII • IN AGRO P XX

«To the manes.

Fabia Severa made this for her patron, Quintus Fabius Secundus, and for her very dear husband, Sergius Sulpicius Celeris, as well as for herself, her family and their heirs. 18 feet wide, 20 feet deep.»

This inscription teaches us a lot about Roman society in giving us the names of three individuals: a woman, Fabia Severa, who commissioned the tomb on which the inscription was placed, her patron, Quintus Fabius Secundus, and her husband, Sergius Sulpicius Celeris. Latin names are called *tria nomina* and are composed of a *praenomen*, the given name, a *nomen*, the surname, and a *cognomen*, the nickname, which made it possible to characterise and differentiate individuals. Quintus Fabius Secundus was thus undoubtedly the second born of his family and Sergius Sulpicius Celeris was nicknamed 'the quick'. Fabia Severa had the same surname as her patron Quintus Fabius Secundus; both are from gens Fabii, an illustrious Roman family. We can thus infer that Fabia Severa was a former slave to Quintus Fabius Secundus, whom he freed. It was customary for freed slaves to take the surname of their former master when they became Roman citizens. This also explains their link as patron and client.

Clientelism was central to social life in Rome. It designated a relation of mutual services between two people of different social statuses. The patron, an aristocrat, would take men of inferior rank, called clients, under his wing. Clients could be the peasants who cultivated his land, craftsmen, freed slaves, etc. In exchange for his protection and financial help, clients would regularly visit their patron, escort him to the forum and baths and support him politically. The influence and status of a man could thus be measured by the crowd that accompanied him. It would thus seem that Fabia Severa, freed slave, and her husband Sergius Sulpicius Celeris were Quintus Fabius Secundus' clients and had a grave erected to pay tribute to him.

The inscription also tells us the size of the grave that it marked: 18 feet wide *in fronte*, along the road, and 20 feet deep *in agro*, towards the countryside. This topographic indication attests to the family's right of ownership over the lot. Such inscriptions were common in Roman necropolises, placed above the door to the tomb, which was built like a small house that received the remains of the different family members (ill. 1-2). They were there to inform passers by of the identity of the monument's owners. In Ancient Rome, necropolises were located outside towns, in their immediate vicinity. Often, they extended along the roads leading to the city gates. Travellers would pass through necropolises and, through funerary art, these would announce the power and wealth of the population.

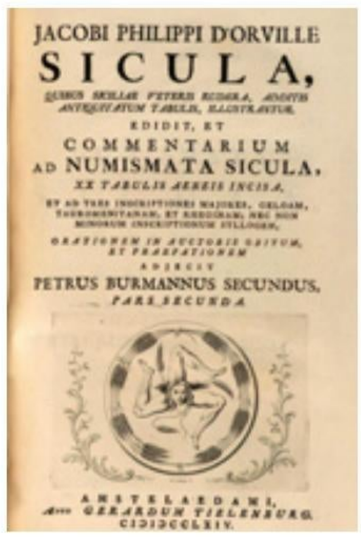
Ill. 1. Pompei Necropolis of Porta Nocera.
Ill. 2. Portus Necropolis of Isola Sacra.

Tombs were designed as monuments to the Manes, deities that represented the spirits of the dead. They were the physical locations where commemorative ceremonies were held, particularly the *parentalia* festival in February, during which people would take care to honour the tombs of their family's dead to appease the Manes. We see the importance of this cult in our inscription through the traditional mention "D. M.", the abbreviation for *Dius Manibus*, an address to the Manes. Our inscription is thus fully in line with the canonical bodies of imperial Roman funerary inscriptions, by its format, the writing style used, the wording of the dedication and the address to the manes. Many 2nd century inscriptions are based on this model, as illustrated by similar examples currently conserved at major museums (ill. 3-4).

Ill. 3. Imperial inscription, Roman, 2nd half of the 2nd century AD, found in Rome, marble, 41 x 44 cm., inscription : « *to the gods Manes, Marcus Aurelius Anatellon, Imperial freedman, made during his lifetime for him and his wife of good merit Aeflania Debeia, and for his children, as well as for his freedmen, his freedwomen, and their descendants* ». Musée du Louvre, Paris, inv. no. Ma 3741.
Ill. 4. Imperial epitaph plaque, found in Rome, marble, 44 x 30 cm., inscription : « *Dedicated to the spirits of the dead. Flavius Felix made this for Flavia Hygia, who lived 28 years; a master/ patron for his well-deserving wife, and for himself, and for their family. (The tomb is) 6 feet in front (wide) and 3 feet behind (deep). //// And for Titus Flavius Hermes, freedman.* ». British Museum, London, inv. no. 1867,0508.62.

These funerary inscriptions are a priceless source for the study and understanding of Roman

civilisation. They drew a great deal of interest when Antiquity was rediscovered by the humanists of the Renaissance and collections of inscriptions were written from the 15th and 16th centuries. Our inscription was first copied in 1727 by Francesco Bianchini, in a manuscript conserved in Verona. It was then published in 1764 by Jacques Philippe d'Orville (1696-1751), Dutch philologist and historian, in his posthumous work *Sicula, quibus Siciliae veteris rudera, additis antiquitatum tabulis, illustrantur* ("Sicily, including vestiges of old Sicily, as well as antique inscriptions, illustrated") (ill. 5). This collection lists Sicily's antique monuments, but also includes a series of inscriptions, including ours, the provenance of which is unspecified.


JACOBI PHILIPPI D'ORVILLE

SICULA,

EDIDIT, ET

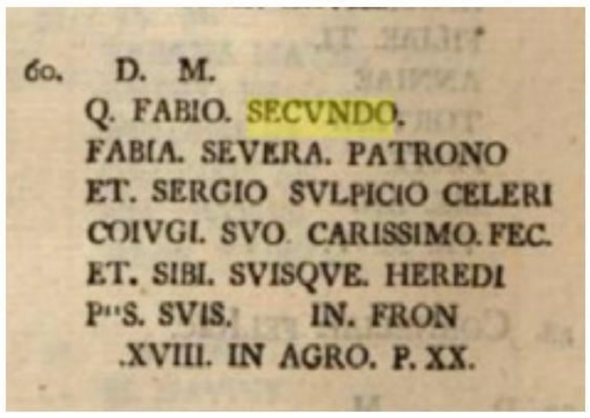
COMMENTARIUM

AD NUMISMATA SICULA,

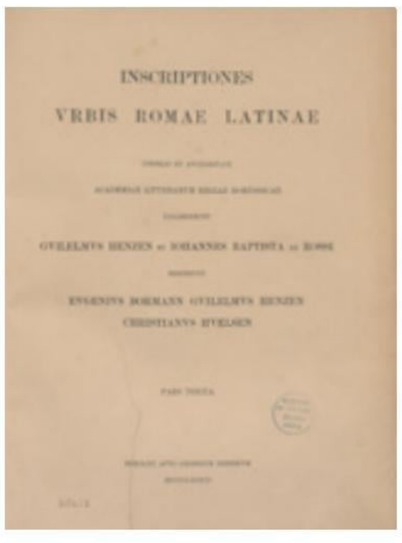
PETRUS BURMANNUS SECUNDUS,

PARS SECUNDA

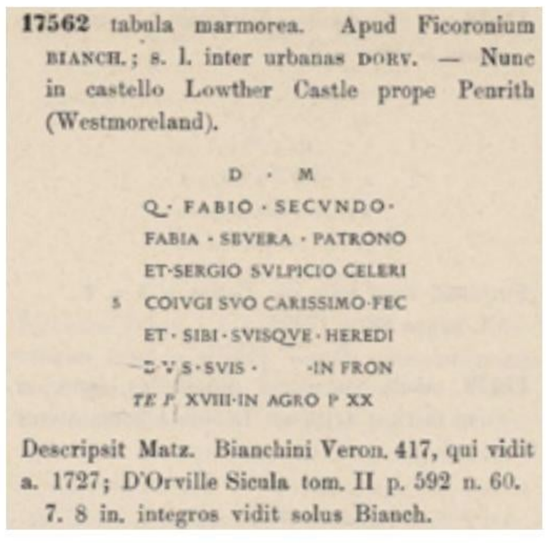
AMSTELAEDAMI,


60. D. M.
Q. FABIO. SECVNDO.
FABIA. SEVERA. PATRONO
ET. SERGIO SVLPICIO CELERI
COIVGI. SVO CARISSIMO. FEC.
ET. SIBI. SVISQVE. HEREDI
P^S. SVIS. IN. FRON
.XVIII. IN AGRO. P. XX.

Ill. 5. J.P. d'Orville, *Sicula*, vol. II, 1764, p. 592, no. 60.


INSCRIPTIONES

VRBIS ROMAE LATINAE


17562 tabula marmorea. Apud Ficoronium BIANCH.; s. l. inter urbanas DORV. — Nunc in castello Lowther Castle prope Penrith (Westmoreland).

D · M
Q· FABIO · SECVNDO·
FABIA · SEVERA · PATRONO
ET·SERGIO SVLPICIO CELERI
COIVGI SVO CARISSIMO·FEC
ET · SIBI · SVISQVE · HEREDI
P·S·SVIS · ·IN FRON
TE P XVIII·IN AGRO P XX

Descripsit Matz. Bianchini Veron. 417, qui vidit a. 1727; D'Orville Sicula tom. II p. 592 n. 60. 7. 8 in. integros vidit solus Bianch.

Ill. 6. Friedrich Matz, *Corpus Inscriptionum Latinarum*, vol.VI.3, Berlin, 1886, p. 1935, no. 17562.

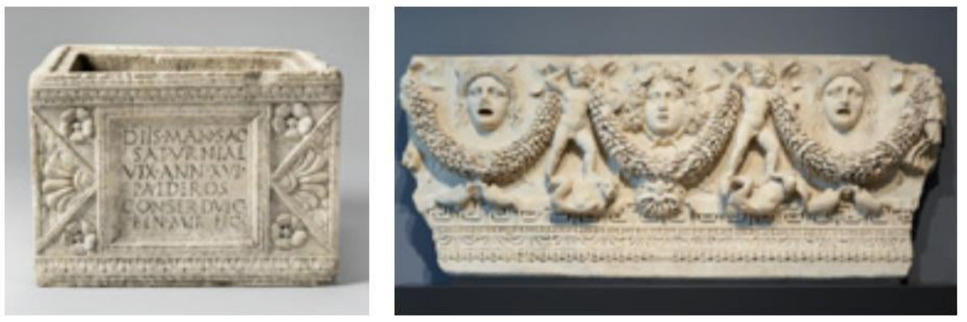
In the 19th century, epigraphy became more precise and systematic and German archaeologists undertook the ambitious *Corpus Inscriptionum Latinarum* (CIL) project with a view to listing all Latin inscriptions in classified, unified volumes. Our inscription is in Volume VI of CIL, published in 1886 by Friedrich Matz (ill. 6), a German archaeologist and philologist. He included Bianchini and d'Orville's previous comments and specified that the fragment was currently in the United Kingdom, at Lowther Castle near Penrith in Westmoreland County (now Westmorland in Cumbria).

Ill. 7. Current view of Lowther Castle.
Ill. 8. Portrait of William Lowther, 2nd Earl of Lonsdale, in 1827, engraved by William Ward, after James Ward.

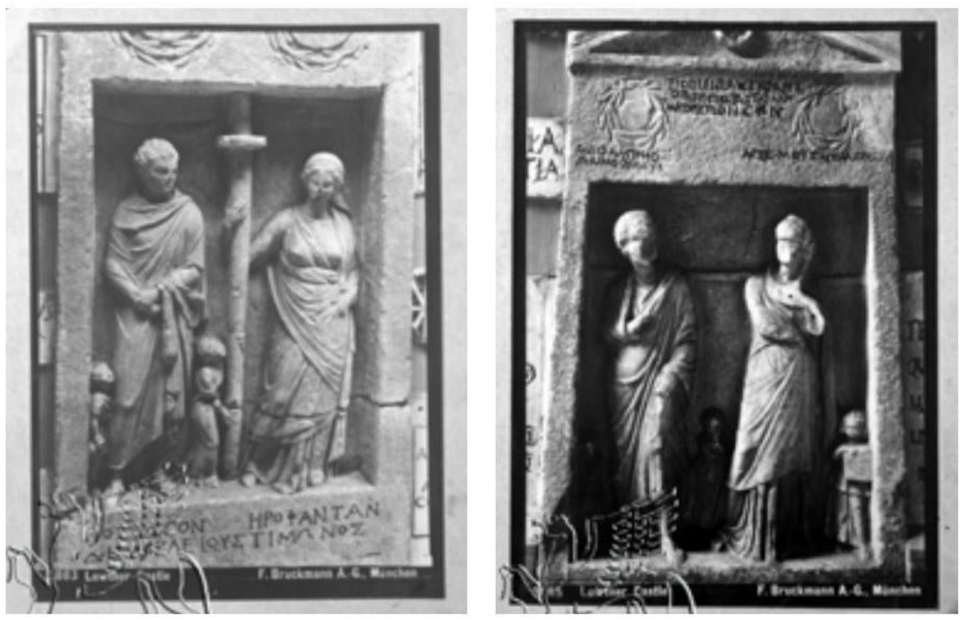
Lowther Castle (ill. 7) was the residence of the Earls of Lonsdale. William Lowther, 2nd Earl of Lonsdale (1782-1872, ill. 8), accumulated a remarkable collection of antiquities from 1842, just before inheriting the title and castle, until his death in 1872. The collection was displayed in two galleries, which he had specially built for that purpose in 1866. Adolf Michaelis described the collection in his work *Ancient Marbles in Great Britain* in 1882. He said that the walls of the passage leading from

the East Gallery to the billiard room were covered in funerary steles and inscriptions, both Greek and Roman, and called the room *galleria lapidaria* (stone gallery). No. 59 of his catalogue lists five reliefs with Latin inscriptions, which undoubtedly included ours. He indicated that they were from the Bessborough collection. It had been amassed by William Ponsonby, 2nd Earl of Bessborough, and was housed in his London home in Roehampton. The collection included a large number of funerary works, which he had artfully arranged in a gallery known as "the catacombs", adorned with recesses and stucco decorations created according to engravings of Roman columbaria. When the Bessborough collection was dispersed, Lord Lowther acquired a great many of these funerary sculptures. Among them was a cinerary urn currently conserved in San Antonio (ill. 9) and a magnificent sarcophagus panel adorned with wreaths and masks, now in Los Angeles (ill. 10). In 1928, the German archaeologists P. Arndt and W. Amelung visited Lowther Castle and took 33 photographs of the most important pieces of the collection. In the photograph of the Smyrnaean stele of Herophanta and Posideos, which resided in the stone gallery, we can just glimpse Latin inscriptions hung on the wall on either side, one of which must be ours (Ill. 11), as well as in the photograph of the stele of Apollonios and Artemo (ill. 12).

Following William Lowther's death in 1872, his collections remained at Lowther Castle in the family of the Earls of Lonsdale, but none of his heirs added to them. The castle was requisitioned by the army during the Second World War, then the 6th Earl of Lonsdale sold a large part of the collection - with almost all the antiquities from the galleries - at auction at Maple & Co Ltd (ill. 13) in 1947. The rest of the collection was sold at Sotheby's on 1 December 1969.



Ill. 9. Cinerary urn from Saturnia, Roman, 1st century AD, marble, H.: 30,8 cm. Museum of Arts, San Antonio, inv. no. 86.134.131.
Ill. 10. Front panel of a sarcophagus with garlands, Roman, *ca.* 140-170 AD, marble, W.: 226 cm. Getty Museum, Los Angeles.



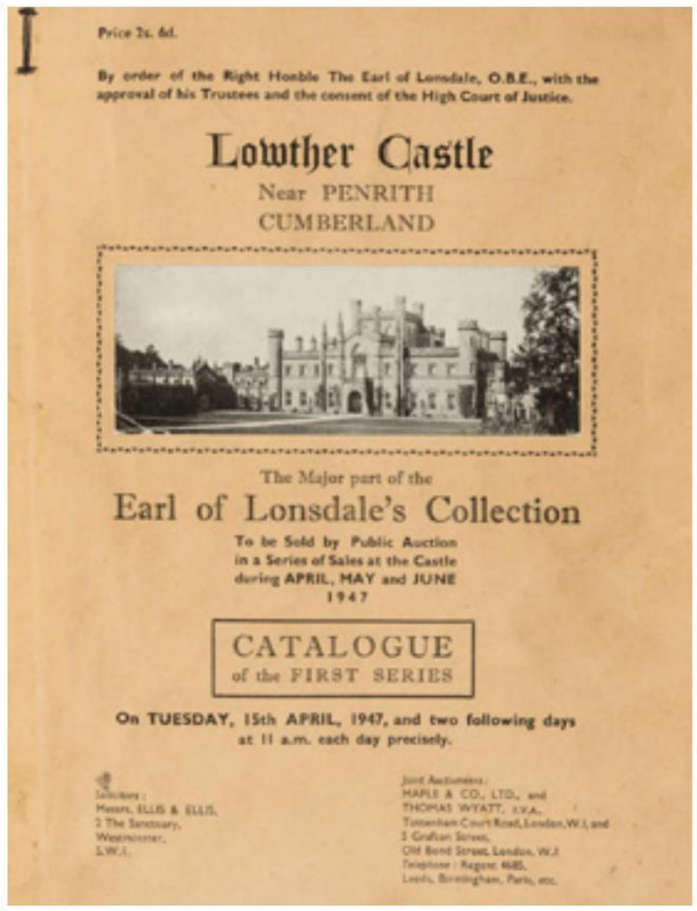
Ill. 11. Stele of Poseidon and Hera from Smyrne, photographed by P. Arndt and W. Amelung, *Photographische Einzelaufnahmen antiker Skulpturen vol XI* (1928), pp. 16-26: 'Lowther Castle (Westmoreland)' , board 3083.
Ill. 12. Stele of Apollo and Artemis from Smyrne, photographed by P. Arndt and W. Amelung, *Photographische Einzelaufnahmen antiker Skulpturen vol XI* (1928), pp. 16-26: 'Lowther Castle (Westmoreland)' , board 3085.

DEABIO·SE
ABIA·SEVE
SERGIO·SVI
IVGI·SVOCA
ESIS·SVISQ
VS·SVIS·

Publications:

- J. P. d'Orville, *Sicula*, vol. II, 1764, p. 592, no. 60.

- Friedrich Matz, *Corpus Inscriptionum Latinarum*, vol.VI.3, Berlin, 1886, p. 1935, no. 17562.


Price 2s. 6d.

By order of the Right Honble The Earl of Lonsdale, O.B.E., with the approval of his Trustees and the consent of the High Court of Justice.

Lowther Castle

Near PENRITH

CUMBERLAND

The Major part of the

Earl of Lonsdale's Collection

To be Sold by Public Auction in a Series of Sales at the Castle during APRIL, MAY and JUNE 1947

CATALOGUE of the FIRST SERIES

On TUESDAY, 15th APRIL, 1947, and two following days at 11 a.m. each day precisely.

Solicitors:
Messrs. ELLIS & ELLIS,
2 The Sanctuary,
Westminster,
S.W.1.

Joint Auctioneers:
MAPLE & CO., LTD., and
THOMAS WYATT, F.V.A.,
Tottenham Court Road, London, W.1, and
3 Grafton Street,
Old Bond Street, London, W.1
Telephone: Regent 4685.
Leeds, Birmingham, Paris, etc.

Ill. 13. Sale of Lowther Castle, Earl of Lonsdale's Collection, 15 April 1947, Maple & Co Ltd, London.

HEAD OF THE SMALL HERCULANEUM WOMAN

ROMAN, 2ND CENTURY AD

MARBLE

HEIGHT: 20 CM.	WIDTH: 16 CM.	DEPTH: 16 CM.

PROVENANCE:

ON THE EUROPEAN ART MARKET IN THE FIRST THIRD OF THE 20TH CENTURY, ACCORDING TO PHOTOS TAKEN BY THE ARCHAEOLOGIST AND ART DEALER PAUL ARNDT (1865-1937), ARNDT ARCHIVES, INSTITUTE OF ARCHAEOLOGY, FRIEDRICH ALEXANDER UNIVERSITÄT ERLANGEN NÜRNBERG, NUREMBERG.
THEN COLLECTION OF THE PARISIAN ART DEALER ANDRÉ LEVEL (1863-1946).
THEN PASSED DOWN IN HIS FAMILY AS AN HEIRLOOM FROM AT LEAST THE 1950S.

This delicate, feminine head made from white marble depicts a young woman with an oval shaped face that is both gentle and graceful. She has high cheekbones, while her narrow cheeks and chin give her a youthful appearance. Her almond shaped eyes are delicately sculpted, with thin, slightly drooping eyelids and pupils that were marked with a chisel. Her brow line, which is also fine, frames her gaze, which is directed slightly to the left. Her nose, now missing, was most likely narrow and straight, in perfect harmony with the rest of her face. Her fine mouth sculpted with small, full lips and her slightly upturned chin give our young girl a serene, calm demeanour. Finally, her delicate ears are sculpted with great accuracy and an attention to detail that showcases the sculptor's dexterity.

Our head is also admirable for its hairstyle, the so called 'melon coiffure'. It was very fashionable at the end of the classical period and is composed of twisted plaits that are gathered into a flat chignon. The same finesse apparent in our head can be seen in the sculpture of her wavy hair. Each lock was individually shaped and the whole hairstyle is finished with a complex chignon, itself made up of overlapping plaits that give the whole style volume and a tangible impression of matter. The realism of the hairstyle is also apparent in the representation of small escapee locks falling onto the young girl's temples. All these details give our sculpture a special aura and make it very precious and quite unique.

Sculpted in white marble, it has an ochre hued patina, a testament to the effects of time on the stone.

Ill. 1. Statue of the "Small Herculaneum Woman" type, Roman based on a Greek original from the 4th century BC, marble, H.: 181 cm. Archaeological Museum, Dresden, inv. no. Hm 327.

This iconography should be compared with the "Small Herculaneum Woman" type. It is named after a Roman copy found in the ancient theatre of Herculaneum in 1711 and now conserved at the Archaeological Museum in Dresden (ill. 1). This sculpture was inspired by a Greek original, now lost, which was created in the 4th century BC in the workshop of the famous sculptor Praxiteles. Very popular under the Roman Empire, the iconography of the body remained practically identical: the young woman was represented standing, draped in a *chiton* and a *himation*, resting her weight on one leg while the other was slightly flexed, one arm held against her chest. There were, however, variations in the representation of the faces. The so called 'melon coiffure' was the same, but the features were more or less idealised depending on the desires of the patron. These sculptures were generally placed in public places on an honorary basis and represented important women belonging to the local elite. They could also be found in a funerary context, as is the case of the sculpture in Athens (ill. 2)

Ill. 2. Funerary statue of the "Small Herculaneum Woman" type, copy based on a Greek original dated to 300 BC, marble, H.: 175 cm. National Archaeological Museum, Athens.

Ill. 3. Head of a woman of the "Small Herculaneum Woman" type, 1st half of the 2nd century AD, marble, H.: 42 cm. Musée du Louvre, Paris, inv. no. Ma 4921.

Finally, gorgeous examples of portraits of young women wearing their hair in this very characteristic style are currently conserved in Paris and in private collections (Ill. 3-4).

Ill. 4. Head of the "Small Herculaneum Woman" type, Roman, 2nd century AD, marble, H.: 23 cm. Formerly in the Renand-Chapet collection.

Our head was photographed by the archaeologist and art dealer Paul Arndt (1865-1937), which attests to its presence on the European art market in the 20th century (ill. 5). It was then added to the collection of the banker, collector and trader André Level (1863-1946) and remained in his family following his death.

Ill. 5. Our head, Arndt archives, Institute of Archaeology, Friedrich Alexander Universität Erlangen Nürnberg, Nuremberg.

TORSO OF A PHILOSOPHER

ROMAN, 2ND CENTURY AD

MARBLE

HANDS RESTORED IN MARBLE IN THE 18TH CENTURY.
LEFT ANKLE AND BOTTOM OF THE MANTLE FOLDS RESTORED IN PLASTER.

HEIGHT: 80 CM. WIDTH: 31 CM. DEPTH: 27 CM.

PROVENANCE:

FORMER EUROPEAN PRIVATE COLLECTION SINCE THE 18TH CENTURY
(BASED ON RESTORATION TECHNIQUES).
FORMER COLLECTION OF EDOUARD GELADAKIS, PARIS, 1912 (WITH A RESTORED HEAD).
THEN BELGIAN PRIVATE COLLECTION.

This sculpture depicts a masculine figure who is standing stable and balanced in a slight *contrapposto*, left leg forward. He is wearing a toga, the draped wool garment worn by Roman citizens. Its folds accentuate the movement of his hips. The sculptor was skilfully able to represent the thickness of the drapery while still showing the body below. The toga falls in smooth folds, V shaped over the figure's chest, and is completed by a thick mantle that crosses over his left shoulder and girds his waist, the hem falling over his left arm. The figure is shod in sandals laced at the ankle.

By his calm demeanour and garb, the subject of this sculpture is recognisable as a philosopher or man of letters. The hands holding a roll of parchment are the results of later restorations, from the 18th or 19th century, but further add to this iconography. The standing portraits of men of letters were common in Ancient Rome. Often representing

Greek orators or philosophers who had lived a few centuries before, they were particularly valued by the Roman elite who decorated their homes with them to contribute to their own intellectual influence and social status. Placed in their libraries, gardens or corridors, they provided the family and their guests with a topic of conversation, inviting them to discuss historical, political and especially philosophical subjects. One example of such a sculpture is now in Naples (ill. 1), while another, representing Sophocles (ill. 2), is in Rome.

Ill. 1. Torso, Roman, found in Naples Via Pendino, marble, H.: 185 cm. Museo Archeologico Nazionale, Naples.

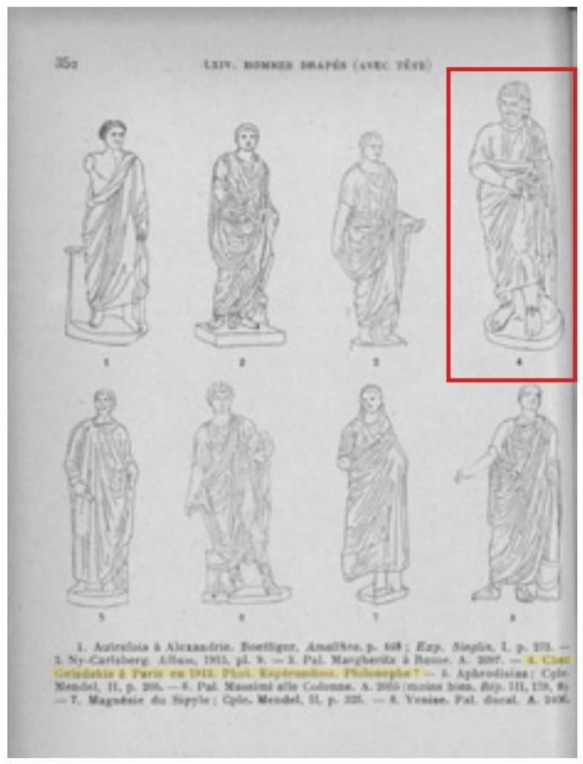
Ill. 2. Sophocles, Roman copy of Greek original, head restored. Museo Chiaramonti, Vatican, il Braccio Nuovo.

This torso was restored after its discovery, in the 18th or 19th century. Initial restoration work completed the hands and head using marble, then, undoubtedly at a later stage, the right ankle and the lower part of the mantle were repaired with plaster. The restored lower folds of the mantle are now missing, as is the head, but they can be seen in the photograph of the sculpture taken by Émile Espérandieu in 1912 (ill. 3). It shows that the head used, that of a bearded god, was certainly also antique. Salomon Reinach reproduced the sculpture in his *Inventory of Greek and Roman Statuary*, specifying that, at that time, it was in Paris at the house of the trader Elie Geladakis. Later, the sculpture was part of a Belgian private collection.

Ill. 3. Photographed by Émile Espérandieu in 1912 at Geladakis gallery, archives Espérandieu, Media library of architecture and heritage, negative n°ESP008030, cote 0080/375.

Publication:

- S. Reinach « *Répertoire de la statuaire grecque et romaine* », Tome V, Paris, 1924, p. 352, ill. 4.



NEITH

EGYPTIAN, LATE PERIOD, 664-332 BC

BRONZE

HEIGHT: 28.5 CM. WIDTH: 6 CM. DEPTH: 8 CM.

PROVENANCE:

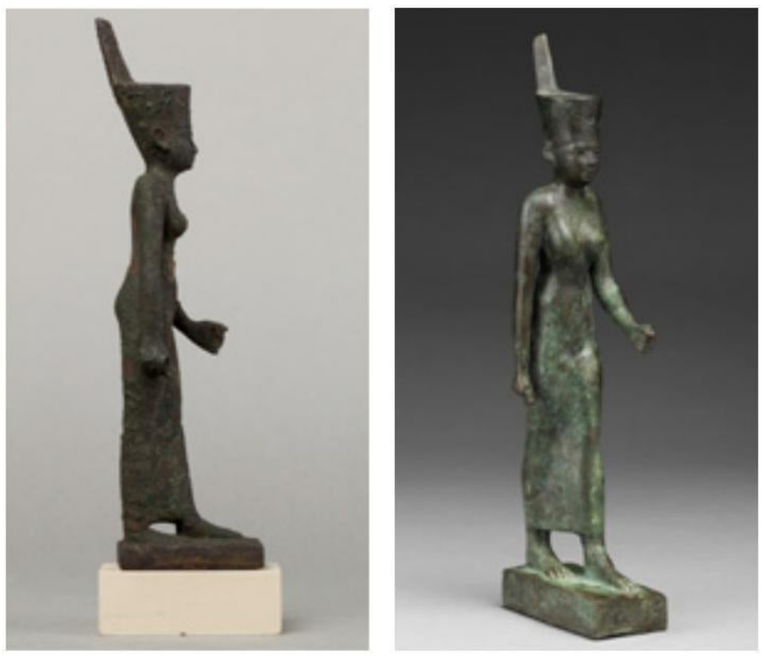
FORMER FRENCH PRIVATE COLLECTION OF GUY DELBÈS (1928-2019) SINCE THE 1980S.

This elegant bronze statuette depicts Neith, patroness of the city of Sais and of the pharaohs of the 26th Dynasty. The unique green and brown hues of the patina gives our work a certain aura, symbolizing the passage of time; however, this anthropomorphic goddess is depicted with youthful face characterized by her deep-set eyes, full cheeks, and plump lips. She is standing upright, her left foot slightly forward and left arm outstretched while the other is fixed to her side. Her left hand is tightly clasped as if to hold a scepter and her right to perhaps hold an *ankh* sign, an Egyptian hieroglyphic symbol representing the word "life". Beautiful examples of bronze depicting Neith are now in the collections of several international museums (ill. 1-3). Otherwise, a scepter and *ankh* sign are often seen being held in depictions of Neith like the bronze statuette in Boston (ill. 4).

The goddess's body is accentuated with her long form-fitting dress, common to most Egyptian goddesses. Our sculpture is extremely precious due to its adornment. Around her neck, our Neith wears a broad collar necklace composed of delicate geometrical incisions. There are additional geometrical incisions around both arms and wrists representing decorative cuffs. On top of her head firmly rests a cylindrical headpiece with soft vertical incisions and a tall spike at the back. This headpiece is the Red Crown, also referred to as the Lower Egyptian Crown, worn by gods and goddess of the northernmost region of ancient Egypt. Sometimes on more elaborate depictions, her crown and necklace are inlayed with precious metals like a statuette of Neith conserved in New York (ill. 5). With a clear space in between her ankles, Neith rests on a base with hieroglyphs faintly carved into

its sides. The quality of execution, attention to detail and the great preservation makes of our statue thus makes it an exceptional, extremely rare piece.

Although she was worshiped throughout ancient Egyptian history as the goddess of creation and war, her cult grew to great numbers during the 26th Dynasty when Sais became the capital of the Saite pharaohs. The numerous statuettes attest to her prominence from the Saite Period and later. A great many statuettes, made of bronze or copper alloy, were produced near temples themselves and sold to the faithful, who placed them in the goddess`s temples to honor Neith and the city of Sais. As Neith's cult flourished during the 26th Dynasty, so did her relics. When too many statuettes of such ex-votos accumulated, the priests would bury them in ditches that were specially dug for this purpose, and this is where—fortunately for us—they were found by 19th century excavators.



Ill. 1. Neith, Egyptian, 664-332 BC, bronze, H.: 17 cm. Metropolitan Museum of Art, New York, inv. no. 04.2.446.
Ill. 2. Goddess Neith, Egyptian, 664 - 525 BC, bronze, H.: 24.8 cm. Metropolitan Museum of Art, New York, inv. no. 08.202.9.

Ill. 3. Neith, Egyptian, Late Period, bronze, H.: 20.5 cm. British Museum, London, inv. no. 1881,0614.47.
Ill. 4. Statuette of Neith, Egyptian, 760-30 BC, bronze, H.: 20.5 cm. Museum of Fine Arts, Boston, inv. no. 18.585.
Ill. 5. Statuette of Neith, Egyptian, 664-380 BC, bronze, H.: 17.5 cm. Metropolitan Museum of Art, New York, inv. no. 26.7.846.

Ill. 6. Neith, Egyptian, 664- 332 BC, bronze, H.: 18.5 cm. Musée du Louvre, Paris, inv. no. N 3776.
Ill. 7. Neith, Egyptian, 664-332 BC, bronze, H.: 16.5 cm. Musée du Louvre, Paris, inv. no. E 4119.
Ill. 8. Mural Painting of Neith, Egyptian, 1290-1224 BC. Luxor, Valley of the Queens, Tomb of Nefertari.

Our Neith was formerly in the private collection of M. Guy Delbès (1928-2019, ill. 9), a Frenchman born in Syria. He became a diplomat for the French ambassador to Morocco and an administrator

for Middle Eastern oil companies. He was also a member of the *Académie de Sciences d'Outre-Mer* and the author of a book on the recent history of the Middle East titled *Minorités mystérieuses d'Orient.* M. Delbès' passions for Orientalism, Arabic, and history explains his vast and magnificent collection of Egyptian antiquities, where our Neith statue was displayed in his home in Lot-et-Garonne.

Ill. 9. Guy Delbès.

HEAD OF APOLLO

ROMAN, 2ND CENTURY AD

MARBLE

HEIGHT: 45 CM.	WIDTH: 28 CM.	DEPTH: 34 CM.

PROVENANCE:
FORMER PRIVATE COLLECTION OF NICOS DHIKÉOS (1896-1987),
CYPRIOT CONSUL IN LYON, FRANCE.
THEN BY DESCENT IN THE SAME FAMILY UNTIL NOW.

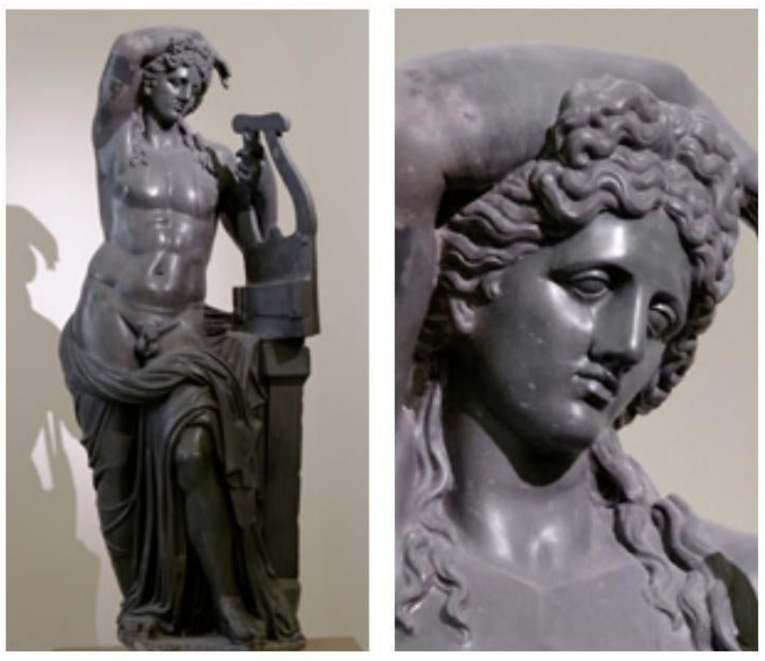
This majestic marble head represents the god Apollo. He stands up straight and gazes far away, giving him a haughty and noble attitude. His hairdressing is very sophisticated, made of a massive bow on top of his head, a bun on the back and locks of hair that fall on his shoulders. The hair is sculpted using a trepan, which creates a play of shadow and light. It contrasts with the smooth skin of his face. This way of sculpting the hair with lots of volume, contrast and depth allows us to date the sculpture from the 2nd century AD. The pupil of the eyes is also incised, another characteristic feature of this period.

This Apollo is recognized at the popular type known as Apollo Lykeious; a statue made by the famous Greek sculptor Praxiteles. The ancient Greek satirist and rhetorician Lucian described this type of sculpture as being in the Lykeion, a school founded by the renowned philosopher Aristotle, in Athens. This sculpture became admired because of Apollo's depiction as a youthful male, relaxed and simple in representation. Roman sculptors soon copied this type, as is the case for our striking head.

Our head presents an eroded surface and its patina shows that it was buried for centuries, until its discovery. The hair bow is missing on the left part, and a metallic old attachment as well as the polished aspect of the break indicate us that it has been

restored at some point in its modern history. His nose and lips are also missing, giving our Apollo an antiquated yet refined aura.

Ill. 1. Apollo Belvedere, Roman, marble. Museo Pio Clementino, Vatican, inv. no. 1015.



Ill. 2. Apollo kitharoidos, Roman, greywacke. Museo Archeologico Nazionale, Napoli, inv. no. 6262.

Apollo, son of Zeus and Leto and twin brother of Artemis, was one of the most important divinity in the Greco-Roman world. He was the god of the sun and light, the truth and prophecy, music and dance, healing and diseases, poetry... Therefore, his image is predominant in ancient art, and sculptures of him were found all around the Mediterranean basin.

Our head, with its magnificent bow, can be compared to the famous Apollo Belvedere, sculpted around 120 – 140 AD (ill. 1). It is also close to the Greywacke Apollo kitharoidos from Naples museum (ill. 2), although our Apollo didn't seem to have its hand laying on top of his head. A head from the British Museum, found in Carthage, presents similar features but without the bow (ill. 3). Lastly, the marble head form a private sale at Sotheby's displays the alike hair and serene expression of our Apollo (ill. 4).

Ill. 3. Head of Apollo, Roman, marble. British Museum, London, inv. 1857,1218.98.

Ill. 4. Apollo, Roman, 1st century AD, marble, H.: 30.4 cm. Private collection.

This head belonged to the collection of Mr. Nicos Dhikeos (1896-1987). Born in Cyprus, he settled in France in 1916 and became an art dealer, owner of the Galerie Saint-François, at 24 rue Auguste-Comte in Lyon and specialised in old masters paintings. With his wife, Dimitra, they built an important collection of drawings, bought in auctions and directly from collectors. He sold many of his drawings right before his death, in 1987. Our Roman head remained in his family until now.

Ill. 5. Portrait of Nicos Dhikéos in front of Leonardo da Vinci's Leda and the Swan.

GOAT

ROMAN, 1ST CENTURY AD

MARBLE

LEGS, NOSE, TAIL AND GENITALS RESTORED.

HEIGHT: 50 CM. WIDTH: 60 CM. DEPTH: 17 CM.

PROVENANCE:

FORMER EUROPEAN COLLECTION SINCE THE 18TH CENTURY

BASED ON THE RESTORATION TECHNIQUES.

SOTHEBY'S LONDON, *ANTIQUITIES*, 29 MARCH 1971, LOT 166.

ACQUIRED BY THE ART DEALER PAUL WENGRAF (1894-1978), ARCADE GALLERY, LONDON.

THEN IN THE COLLECTION OF PAUL WALLRAF (1890-1981), COLOGNE AND LONDON,

ACQUIRED FROM PAUL WENGRAF BEFORE 1974.

SOTHEBY'S LONDON, *WORKS OF ART AND FURNITURE FROM*

THE COLLECTION OF THE LATE PAUL WALLRAF, 8-9 DECEMBER 1983, LOT 212.

THEN WITH THE MANSOUR GALLERY, LONDON.

FORMER COLLECTION OF JAMES AND MARILYNN ALSDORF, ILLINOIS, USA,

ACQUIRED FROM THE ABOVE IN 1988.

This charming sculpture in white marble represents a goat. The animal is standing on its four legs. The curls of its fleece are shaped in relief over its back and stand out along its sides, falling onto its thighs in a way that is both lifelike and decorative. The Roman sculptor was able to represent the thickness and suppleness of the animal's fleece with great skill. Its body is also brilliantly shaped, with the animal's bones and muscles visibly tensing under its skin. It is holding its head straight and looking ahead with big, smooth, laughing eyes, hooded by its eyelids. Its jaw is slightly open, giving it a smiling expression

that is also emphasised by its abundant goatee. Its facial features are both realistic and gentle, and its attitude almost humanised. Its horns and ears are now fragmentary. Its tail, formed by exquisitely sculpted bushy tufts, is lifted, revealing its enlarged masculine attributes.

The goat was frequently represented in Roman art. It is part of the idyllic landscapes of the mythical Arcadia, homeland of the god Pan, which elicit a "golden age", a bucolic, ideal world governed by *joie de vivre*, described in Greco-Roman mythology and literature.

Virgil, *Bucolic VII* (translation by Marcel Pagnol):

« Tandis que j'étendais l'herbe sèche et la paille
Sur les myrtes frileux pour la nuit protégés,
Le bouc, chef du troupeau, entraînant mes ouailles
Mon bouc vagabondait jusqu'auprès des bergers !
Je cours, je vois Daphnis. Il me voit, et m'invite :
« Arrive, o Moeélibée, et ne cours pas si vite !
Ton bouc et tes chevreaux sont en sécurité,
Si tu as un moment, prends place à mon côté. »

"While I strewed dry grass and straw
Over the sensitive myrtles to protect them
for the night,
The goat, lord of the herd, leading my sheep,
Wandered over to the shepherds!
I run, I see Daphnis. He sees me and invites me:
"Come, oh Meliboeus, and do not run so fast!
Goat and kids alike are safe,
If you have a moment, sit by me."

Through the sculptural plan of the gardens of his villa in Tivoli, Emperor Hadrian had recreated this peaceful, harmonious landscape peopled with animals and mythological creatures. Mosaics, which can now be seen in the Vatican, illustrated these scenes of Arcadia, goats and ewes grazing around sculptures of Dionysus (ill. 1). A magnificent goat head, also found in Tivoli and currently conserved in London, attests to this penchant, turned great marble statuary (ill. 2).

Ill. 1. Mosaics at Hadrian's Villa in Tivoli, Cabinet of Masks, Vatican Museums.

Ill. 2. Head from a statue of a goat, Roman, 2nd century AD, marble, H.: 24.1 cm, found by Gavin Hamilton at Hadrian's Villa in Tivoli. British Museum, London, inv. no. 1805,0703.469.
Ill. 3. Head from the statue of a goat, Roman, *ca.* 15-30 AD, marble, H.: 40 cm. Museo del Prado, Madrid.

The goat is also an animal associated with the Dionysian world, which represents wild, indomitable nature. It is associated with unbridled sexuality, symbolised by accentuated attributes. It is ubiquitous in Dionysian iconography: satyrs and the god Pan are chimeric, half human, half-goat creatures. Dionysus and his companions, the maenads, are traditionally garbed in goatskins. The animals accompany them in the *Thiasus*, Dionysus' suite. Many sculpted representations attest to this. In this way, goats are thus associated with inebriation and mystical trances, and were therefore represented in places linked to banquets.

Ill. 4. Goat, fragment of a group with Pan, Roman, 1st century AD, marble, H.: 70 cm. Museo Pio Clementino, Hall of Animals, Vatican, inv. no. MV.534.0.0.

Among noteworthy comparatives for our sculpture are a goat head conserved in Madrid, dated to the 1st century, with a peaceful, serene appearance similar to that of our animal (ill. 3), as well as a goat conserved in the Vatican also dating to the 1st century, representing the animated, wild side of the animal (ill. 4). Our sculpture was part of the collection of art trader Paul Wengraf (1894-1978), director of the Arcade Gallery in London. Born in Vienna in 1894, Paul Wengraf came from a family of art dealers and collectors and learned the trade from a young age alongside his uncle. In Vienna during the Belle Époque, he was a contemporary of Sigmund Freud, Adolf Loos, Gustav Mahler and Egon Schiele, who drew his portrait in 1917 (ill. 5). Between both world wars, he gained a certain renown by publishing political essays that vehemently criticised the rising Nazi regime. Consequently, when Austria was invaded by Germany in 1938, he fled to London and opened the Arcade Gallery in 1939.

This sculpture was acquired by the Arcade Gallery following the Sotheby's Antiquities sale in London on 29 March 1971, in which it was sold as lot 166. Paul Wengraf then sold it to Paul Wallraf (1890-1981), German collector and aesthete, also living in London in exile in the 1930s. The sculpture was featured in an exhibition at the Arcade Gallery on the occasion of Paul Wengraf's

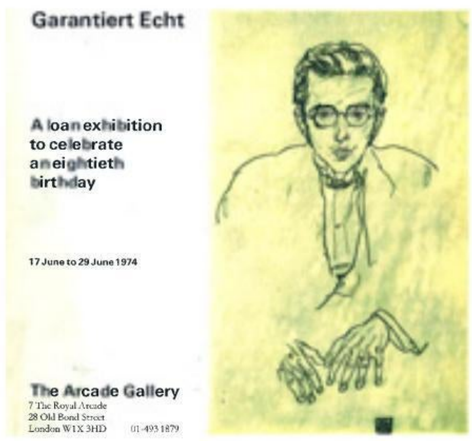
Ill. 5. *Portrait of Paul Wengraf as a young man* by Egon Schiele, 1917. Private collection.

Ill. 6. James and Marilynn Alsdorf in 1950.

eightieth birthday in 1974. In the exhibition catalogue, the sculpture is said to be a loan from Paul Wallraf, who had thus already acquired it at that time. It was then sold to Sotheby's London as part of Paul Wallraf's estate on 8 or 9 December 1983 as lot 212. Acquired by the Mansour Gallery, again in London, the sculpture was finally purchased by James and Marilynn Alsdorf in 1988 (ill. 6). Married in 1952, the Alsdorf couple gathered a considerable collection of artworks throughout their lives. Over the years, through their travels to the four corners of the world, they acquired masterpieces from Antiquity and European, Asian and contemporary art. Active in Chicago's cultural life, they were notably involved in the foundation of the Museum of Contemporary Art in Chicago.

Publication:

- *Garantiert Echt: A Loan Exhibition to Celebrate an Eightieth Birthday*, The Arcade Gallery, London, 1974, n°3.



NESKHONSOU IPOUY AND HIS WIFE TAKHARYT

EGYPTIAN, 2ND INTERMEDIATE PERIOD,
17TH DYNASTY, 17TH - 16TH CENTURY BC

GRANODIORITE

HEIGHT: 33 CM.	WIDTH: 23 CM.	DEPTH: 14 CM.

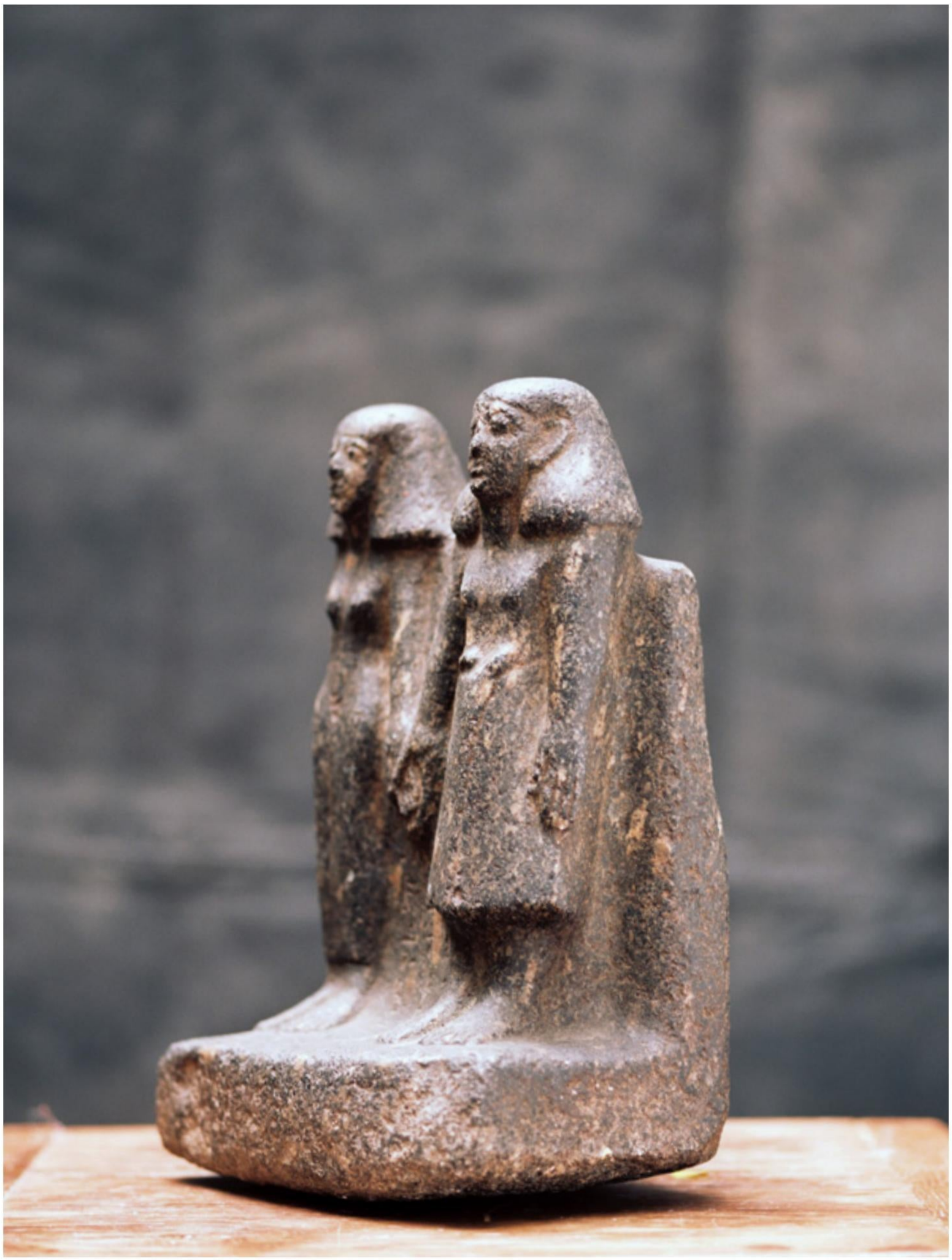
PROVENANCE:

FORMER BRITISH COLLECTION OF LADY V. S. MEUX (1852-1910), THEOBALD'S PARK, HERTFORDSHIRE. SOLD WITH HER COLLECTION IN 1911.

ON VIEW AT THE GALERIE YVONNE MOREAU-GOBARD IN 1977.

THEN FORMER FRENCH PRIVATE COLLECTION OF MR. GUY DELBÈS (1928-2019) SINCE THE 1980S.

This granodiorite sculpture represents a couple holding hands. The figures are leaning against a slab that hides their back. Their portrayal respects the canons of Egyptian art: the woman, on the left, is slightly smaller than her partner and they are shown strictly forward facing, heads high, feet side by side. The couple is hand in hand at the centre of the sculpture, while their other arms lie flat along their sides in perfect symmetry. This sculpture is thus known as a dyad, a couple of interacting subjects. There is a harmony conveyed by their position as well as their faces and hairstyles, which are nearly identical. They are both wearing smooth wigs, which cover their shoulders and frame their round faces, the features of which are now faded. The canons of their bodies are also similar: large hands and feet, and curvy figures with high, pronounced waists. The woman is clothed in a sheath dress, which clings to the curves of her body and is etched with a seam that goes from the point of the V neck to her ankles. The man is bare chested and dressed in a long loincloth tied under his chest and falling to his



calves, a garment traditionally worn by the officials of the Middle Kingdom. Of a rigid appearance, it was probably starched to keep its triangular shape. Our figures are sculpted in fine grained dark grey granodiorite that is flecked and strewn with larger white veins. This volcanic Egyptian stone, which is very hard to work with, gives the sculpture a characteristic stiffness. The shapes of their bodies hardly stand out from the dorsal pillar, but they are highlighted by a deep outline. Despite the few details, the sculptor took care to represent each finger and toe, the features of their faces and their clothes. This work emanates a sobriety that is almost geometric, in both its composition and detail.

Ill. 1. Statue of a Couple, Egyptian, Middle Kingdom, 12th - 13th Dynasty, red quartzite, H.: 31 cm. British Museum, London, inv. no. EA66835.

Given its style, this sculpture dates back to the 2nd Intermediate Period, and more specifically, the 17th Dynasty. The 2nd Intermediate Period was a time of great instability in pharaonic Egypt. The Hyksos then dominated Lower Egypt, in the Nile Delta, and the country was divided. The 17th Dynasty reigned over the region of Thebes and Upper Egypt at the end of the period, but its sovereigns then managed to reunify the country and thus inaugurate the New Kingdom. Those political struggles impacted art production in Egypt, leading to smaller, rather standardised private sculptures. Moreover, artists took more liberties in their artistic choices by distancing themselves from classical canons and reinterpreting the styles of previous dynasties.

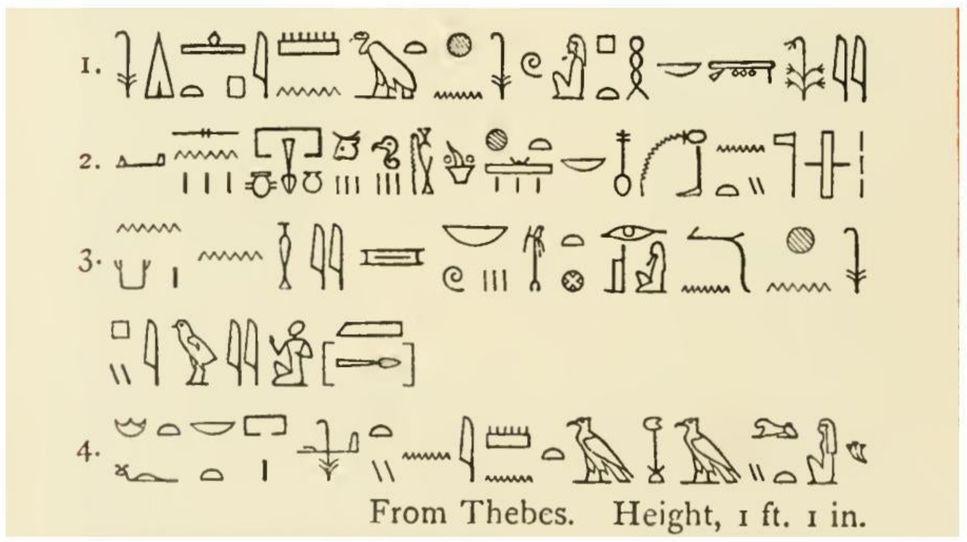
Ill. 2. Dyad of the Priest-orb Sahi and his Wife, Egyptian, 2nd Intermediate period, 13th - 17th Dynasty, granodiorite, H.: 30 cm. Museo Egizio, Turin, inv. no. S. 1219/1.

Our dyad fits perfectly within that artistic context. There were already dyads of private individuals leaning against wide dorsal pillars at the end of the Middle Kingdom, like the anonymous sculpture conserved in London (ill. 1). The sculpture of the wab priest Sahi and his wife, conserved at the Egyptian Museum in Turin (ill. 2), is not quite as old and dates back to the 2nd Intermediate Period. Sculpted in granodiorite

like our sculpture, the figures are in the same position, holding hands at the centre of the composition and with their forms almost melding into the dorsal pillar. The man's garb is different as he is wearing a short loincloth and has no wig. Another statue conserved in Elephantine (ill. 3) and dated to the beginning of the 2nd Intermediate Period again has a very similar composition with the characteristic handholding gesture. In the Boston example conserved (ill. 4), dated to the 17th Dynasty like our sculpture, the dorsal pillar is very large, encompassing the heads of the figures, and hieroglyphs are placed on the front of the stele. The sculpture of Neskhonsou Ipouy and his wife Takharyt is thus in line with the private statuary of the end of the Middle Kingdom and the 2nd Intermediate Period. It is a particularly complete and well conserved example

Ill. 3. Dyad of Iy, Son of Iymer and the Princess Redjitneseni, Egyptian, late 18th Dynasty, granodiorite, H.: 20 cm. From Elephantine, Ptolemaic temple foundations. Museum of Elephantine, inv. no. K 258 b.

Ill. 4. Anonymous Dyad, Egypt, 2nd Intermediate period, 17th Dynasty, found in Kerma, Sudan, sandstone, H.: 17.5 cm. Museum of Fine Arts, Boston, inv. no. 20.1317.



Ill. 5. E.A. Wallis Budge, *Egyptian Antiquities in the possession of Lady Meux at Theobald's Park*, London, 1896, p. 150, pl. XIX.

Our sculpture is engraved with fine hieroglyphs, which are difficult to read, at the feet of both figures, as well as larger, more ornate characters on the back of the dorsal pillar (ill.5). It can be translated as follows:

1. May the king make an offering to Amun, Mut, Khonsu and Ptah, lord of Upper Egypt

2. so that they make an invocatory offering [of] bread, beer, cattle, poultry, fresh water, incense and all good and pure things on which a god lives

3. for the ka of the favourite of all the masters of Thebes Osiris Neskhonsou Ipouy, justified

4. [and for] his wife, the mistress of the house and singer of Amun, Takharyt, justified.

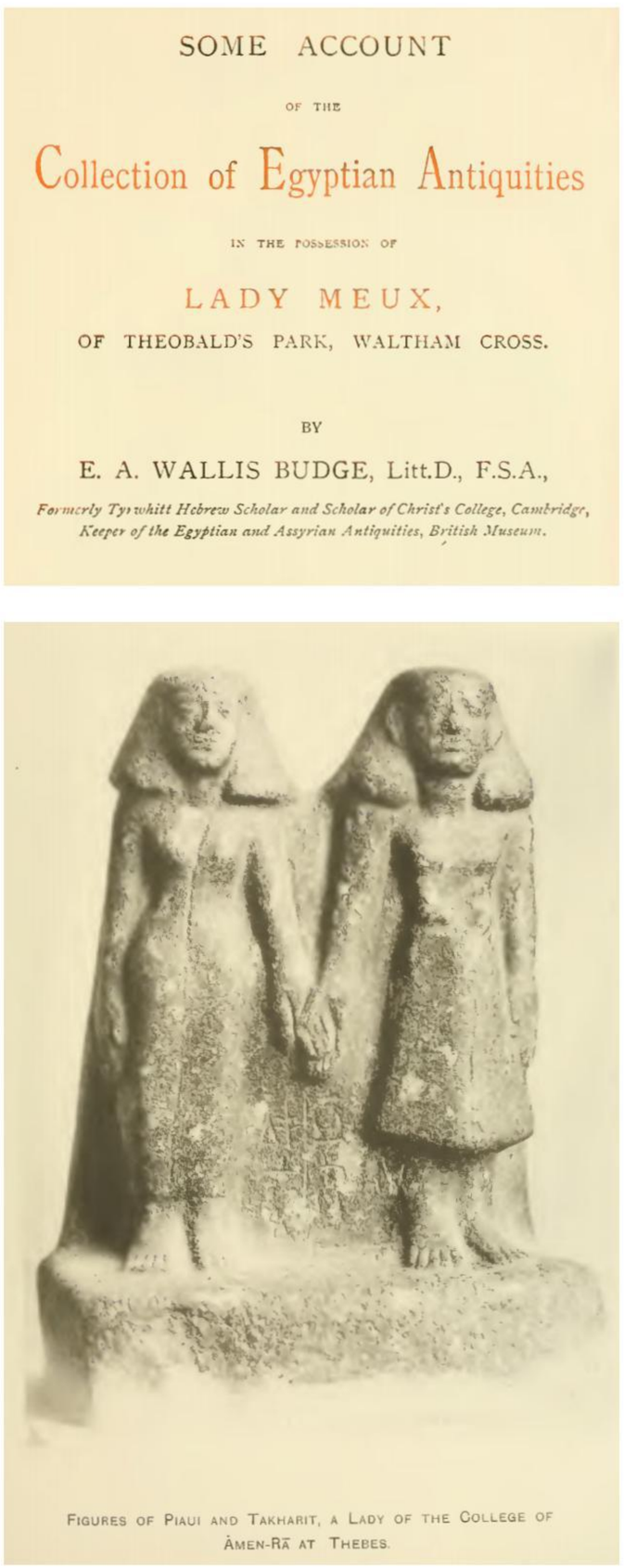
This precious inscription gives us the name and status of each dead person represented, Neskhonsou Ipouy and Takharyt. Both occupied an important rank in Thebes, from which the sculpture very likely originated. Neskhonsou Ipouy was certainly a high official to a sovereign of the 17th Dynasty, as he is described as the "*favourite of all the masters of Thebes*". His wife was a singer of Amun, an important sacerdotal function in the Theban cult of Amun, performed by noble women.

These private statues had a funerary purpose. Placed in tombs, they could be found in mortuary chapels, accessible to funerary priests, or deposited right next to the sarcophagus. These statues were considered living images containing the *ka* of the dead – their soul – and were worshipped to enable them to live in the afterlife. Before the funeral, the "Opening of the Mouth" ceremony was performed on the statue by a priest to magically endow it with the vital senses enabling it to receive offerings such as food and incense, which the deceased person would consume. These sculptures were not intended to be seen, as only the priest in charge of the cult of the dead had access to them. They were not portraits as such, but rather ageless images, in accordance with traditional canons elaborated at the beginning of the pharaonic period. This explains the limited repertory of attitudes, as movement was banned. The deceased, in their contained expressions, were sublimated for eternity.

This sculpture was part of the famous Lady Meux's Egyptology collection. Valerie Susan Meux, *née* Langdon, was a socialite who lived in England during the Victorian era. Born in Devon in 1852, she claimed to have been an actress, but worked mostly as a barmaid and banjo player at the 'Casino de Venise' in Holborn, London. There, she met Sir Henry Meux, third baronet and rich heir at the head of one of the largest breweries in the country. They married in 1878, to the great dismay of the Meux family and the whole of the London elite, who saw in her only a common banjo player and never accepted her. A scandalous and eccentric figure, she was known for personally driving her zebra drawn carriage. Her husband commissioned the painter Whistler to carry out three portraits of Lady Meux, one of which is famous, now conserved at the Frick Collection (ill. 6). Lady Valerie and Sir Henry Meux lived at Theobald's Park, their luxurious residence in Hertfordshire. Lady Meux, who was fascinated by Egyptology, accumulated a sizeable collection of more than 1,700 pieces. The Egyptologist Wallis Budge published a catalogue of them in 1896 (ill. 7). She wished to bequeath her collection to the British Museum, but due to her scandalous reputation, the institution declined, and upon her death in 1910, the collection was sold and scattered. Our sculpture would then have been sold in Amsterdam in 1923, then in Paris, at the Yvonne Moreau Gobard gallery in 1977, before being acquired by Guy Delbès (1928-2019). A Syria born Frenchman, he was a diplomat, working for the French ambassador to Morocco, for instance, and managed oil companies in the Middle East. As an orientalist and Arabic speaker with a

Ill. 6. J. Abbott McNeill Whistler, *Harmony in Pink and Grey (Portrait of Lady Meux)*, 1881, Frick Collection, New York, inv. no. 1919.1.132.

passion for history, he was also an associate member of the Société Asiatique (Asiatic Society) and the Académie des Sciences d'Outre-Mer (Academy for Overseas Sciences), as well as the author of a book on the recent history of the Near East entitled *Minorités mystérieuses d'Orient* ("Mysterious Minorities of the Orient"). He had a gorgeous collection of Egyptian works in his house in Lot-et-Garonne, this sculpture being one of the highlights.



SOME ACCOUNT

OF THE

Collection of Egyptian Antiquities

IN THE POSSESSION OF

LADY MEUX,

OF THEOBALD'S PARK, WALTHAM CROSS.

BY

E. A. WALLIS BUDGE, Litt.D., F.S.A.,

Formerly Tyrwhitt Hebrew Scholar and Scholar of Christ's College, Cambridge, Keeper of the Egyptian and Assyrian Antiquities, British Museum.

FIGURES OF PIAUI AND TAKHARIT, A LADY OF THE COLLEGE OF ÂMEN-RĀ AT THEBES.

Ill. 7. E.A. Wallis Budge, *Egyptian Antiquities in the possession of Lady Meux at Theobald's Park*, London, 1896

HERM OF HERACLES

HELLENISTIC, LATE 2ND CENTURY – EARLY 1ST CENTURY BC

MARBLE, REMAINS OF POLYCHROMY

HEIGHT: 67 CM. WIDTH: 27 CM. DEPTH: 12 CM.

PROVENANCE:

SOLD BY ARS ANTIQUA, LUCERNE, SWITZERLAND, 14 MAY 1960, LOT 56.

ROYAL-ATHENA GALLERIES, NEW YORK,

PUBLISHED IN THEIR CATALOGUE *ARCHAEOLOGY 17* IN 1964.

FORMER COLLECTION OF JAMES AND MARILYNN ALSDORF, ILLINOIS, USA,

ACQUIRED FROM THE PREVIOUS OWNER IN 1964.

This exceptional sculpture is a hermaic pillar representing Heracles, delicately sculpted to the hips and ending in a rectangular base. The demigod is represented as a bearded, middle aged man. He has a thin face, made striking by its sunken eyes and high cheekbones. His slightly open mouth still has the original red polychromy, lending our sculpture a unique aura. His hair and exquisitely curled beard are sculpted almost symmetrically and also display a few traces of yellow polychromy, giving the sculpture an air of extreme refinement.

Here, Heracles is represented draped in the skin of the Nemean lion. It is wrapped around his shoulders, the lion's head resting on his right arm. The mane is exquisitely sculpted with prominent curls, while the muzzle rests on our hero's arm. In his right hand, he is holding a section of fur that ends in one of the animal's paws. His left arm is slightly bent, hand covered by the lion's other front paw. Each part of the feline's pelt is ridged, creating a play of matter and giving the sculpture a very lifelike appearance, attesting to the artist's virtuosity. The Nemean skin is one of Heracles' best known attributes. As the son of Zeus and one of his mistresses, Alcmene, Heracles rapidly drew the jealousy of Zeus' wife. Out of vengeance, Hera drove the hero mad, causing him to kill his wife and sons. On the order of Pythia

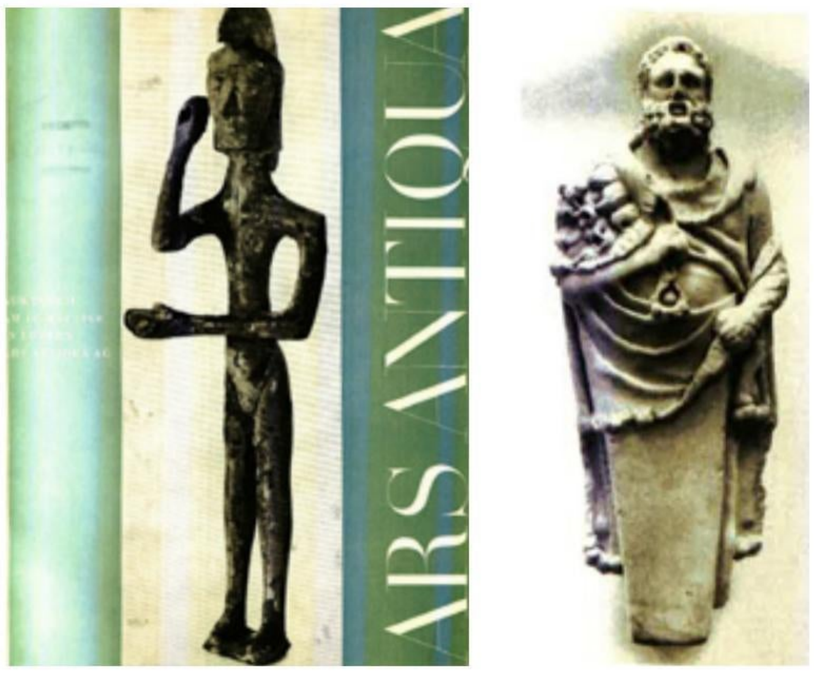
and to atone for his crimes, Heracles began working for his enemy, Eurystheus, who entrusted him with the famous twelve labours. The first of these was to kill the Nemean lion, said to have an impenetrable hide. After strangling the animal, Heracles put on the hide as if it were armour.

The sculpture represented here is a hermaic pillar, an architectural feature serving as a waymarker. The pillars were situated near borders and crossroads and enabled the Greeks and then the Romans to find their way. As they had an apotropaic function, the pillars were also placed in *gymnasiums* and *palaestras* and in front of temples, as was probably the case for our work. Magnificent examples of hermaic pillars representing Heracles draped in the lion skin are currently conserved in Rome and Berlin (ill. 1-3).

Ill. 1. Herm depicting Heracles, Greek, 4th century BC, marble, H.: 143 cm. Capitoline Museums, Centrale Montemartini, Rome.

Ill. 2. Herm representing Heracles, Roman based on a Greek original, 1st century AD, marble, H.: 124 cm. Capitoline Museums, Room of the Faun, Rome, inv. no. 712.

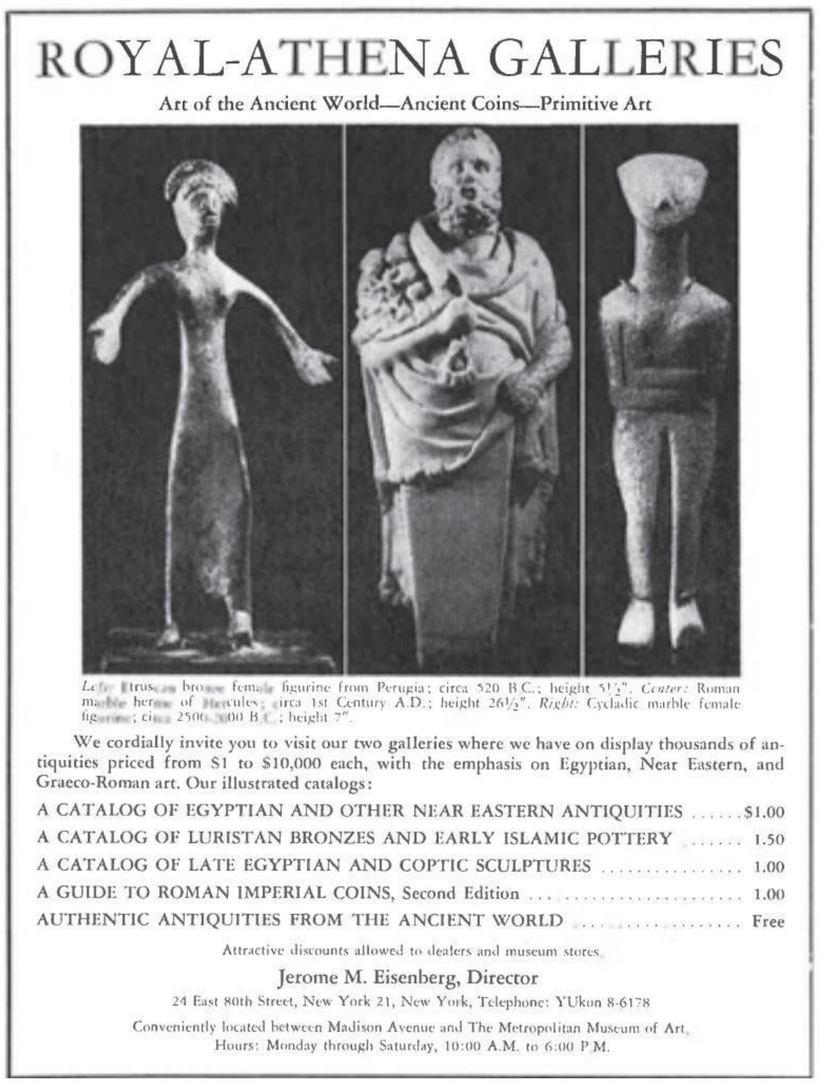
Ill. 3. Heracles, Greek, marble, H.: 85 cm. Antikensammlung, Berlin, inv. no. 187.



Ill. 4. Ars Antiqua, Lucerne, Switzerland, 14 May 1960, lot 56.

Before finding a place in our collections, our hermaic pillar was put up for sale in Switzerland in 1960 (ill. 4), then came to the Royal Athena Galleries in New York, featuring in their Archaeology catalogue in 1964 (Ill. 5). Finally, the sculpture was acquired by James and Marilynn Alsdorf (ill. 6-7). Married in 1952, the Alsdorf couple amassed a considerable collection of artworks. Over the years and through

their journeys all around the world, they acquired masterpieces of Antiquity and European, Asian and contemporary art. Additionally, the couple played an active role in Chicago's cultural life, joining other collectors to found the Museum of Contemporary Art in Chicago.



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Left: Etruscan bronze female figurine from Perugia; circa 520 B.C.; height 5½". *Center:* Roman marble herm of Hercules; circa 1st Century A.D.; height 26½". *Right:* Cycladic marble female figurine; circa 2500–3000 B.C.; height 7".

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Ill. 5. Royal-Athena Galleries, New York, *Archaeology 17*, 1964.

Ill. 6. James and Marilynn Alsdorf.

Ill. 7. Photographs taken by the Royal-Athena Galleries and sent to the Alsdorf couple, 1964.

Publications:

- Ars Antiqua, Lucerne, Switzerland, 14 May 1960, lot 56.
- Royal-Athena Galleries, New York, *Archaeology 17*, 1964.

TORSO OF THE DORYPHOROS

ROMAN, *CIRCA* 1ST CENTURY AD

MARBLE

HEIGHT: 70 CM. WIDTH: 55 CM. DEPTH: 27 CM.

PROVENANCE:

FORMER COLLECTION OF DR. B. AND M. C., SINCE AT LEAST 1910.

SOLD BY ME LAIR DUBREUIL « *OBJETS ANTIQUES, COLLECTION DU DR. B. ET M. C.* »,

DROUOT, PARIS, 19-21 MAY 1910, LOT 43.

THEN WITH THE WALTERS ART GALLERY, BALTIMORE (ACC. NO. 23. 64.)

SOLD BY SOTHEBY'S NEW YORK, « *ANTIQUITIES* », 13 DECEMBER 1991, LOT 110.

WITH THE ROYAL-ATHENA GALLERIES, NEW YORK.

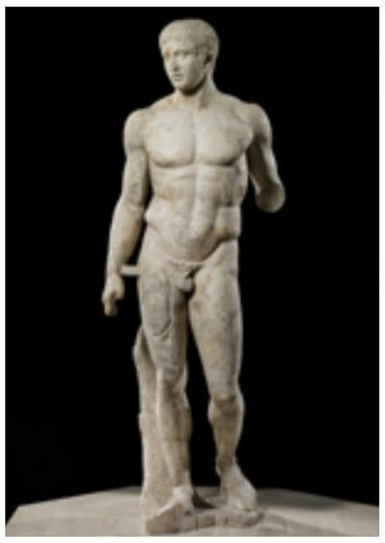
THEN IN THE HERBERT C. LUST III COLLECTION, CONNECTICUT.

SOLD BY CHRISTIE'S NEW YORK, « *ANTIQUITIES* », 11 JUNE 2003, LOT 175.

THEN IN THE COLLECTION OF A CALIFORNIAN COLLECTOR.

This exceptional sculpture depicts a marble man torso of the "Doryphoros" type. The Doryphoros, or "Spear-Bearer", is a masterpiece created by the Greek sculptor Polykleitos around 440 BC. The bronze original sculpture has now disappeared, but is known through many texts as well as Roman copies in marble (ill. 1-2). It was indeed one of the most reproduced sculpture type during Antiquity, whose ours is a magnificent example. Furthermore, the Doryphoros is the plastic illustration of the *Canon*, a treatise written by Polykleitos in the mid-5th century BC which theorised his aesthetic views of an ideal body, through a system of precise mathematical proportions and balance. Polykleitos and the other Greek classical sculptors were indeed looking for a perfect anatomic balance, composed of

clearly definable lines all related to one another: the hip line echoes the shoulders one, the thoracic arch and the inguen curve are symmetrical, the pectoral width is the same as its distance to the belly button, and the head height is seven time included in the perfect body size. All those very precisely calculated elements can be seen on our torso.

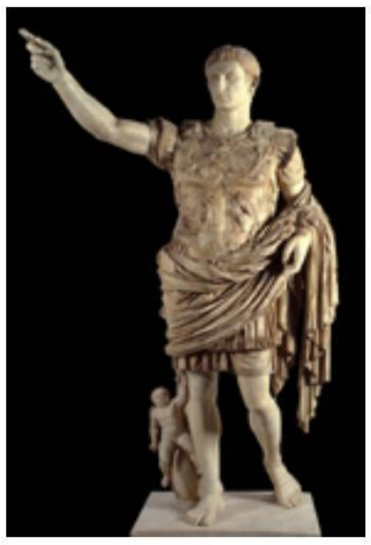


Ill. 1. Polykleitos Doryphoros, Roman copy after a Greek original, 120-50 BC, marble, H.: 198 cm. Minneapolis Museum, inv. no. 86.6.
Ill. 2. Doryphoros statue, between 14 and 37 AD, marble, H: 212 cm. Museo Archeologico Nazionale, Naples, inv. no. 6011.

The slightly shifting balance that we can see is called *contrapposto* and is characteristic of Polykleitos' work. The left leg was bent with the heel raised from the floor, whereas the body weight was lying down the right leg, creating this shift around the hips. It is compensated by the reverse tilt of the shoulders, creating a S shape on the torso. This is called the Polykleitos' chiasmus, and highlights all the abdominal muscles. This position, in between torsion and relaxation, brings a new momentum to the Greek and then Roman sculpture, as opposed to the rather rigid bodies of archaic art. By inventing the *contrapposto* and this new aesthetic, Polykleitos left his mark on all art history.

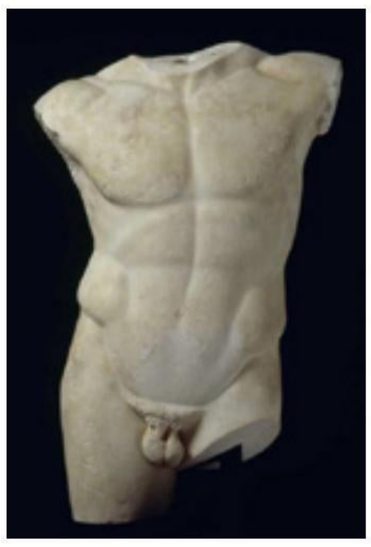
Our torso's muscles are very precisely defined, especially pectorals. The abdominal curve is harmoniously suggested, whereas the inguen muscles are very deeply sculpted. The sculptor was inspired by a naturalistic human body representation, but idealised its features. Our sculpture was holding a spear in his left hand and leaning on it, in between movement and rest.

The 'Doryphoros' type enjoyed great popularity in Greece during the 4th century BC and represented the classical way of sculpting the young muscular athletes that were competing in the Olympic games or other competitions. In Rome, this type continued to be very appreciated: during the Empire, the Doryphoros type was used to depict soldiers, emperors (ill. 3) or gods such as Mercury (ill. 4).



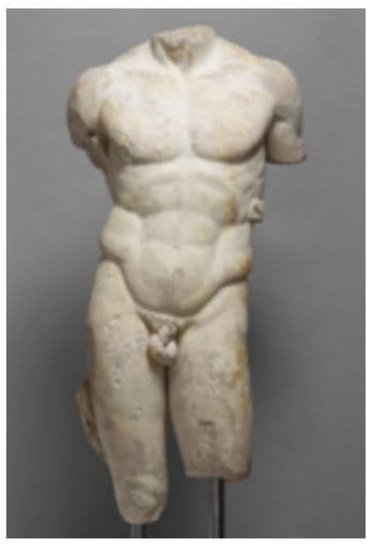
Ill. 3. Prima Porta Augustus, Imperial period, 1st century BC, marble, H: 207 cm. Musei Vaticani, Vatican, inv. no. 2290.
Ill. 4. Man torso (Mercury?), Imperial period, 1st century AD, marble, H.: 120 cm. Museum of Fine Arts, Boston, inv. no. 01.8190.

The present torso, with its sharpness and delicacy, its harmonious proportions and elegant movement, is an exceptional testimony to the Roman artists' search for an ideal beauty. It is very comparable to a torso in Paris, another one in Los Angeles (ill. 5-6) and a last one in Vienna (ill. 7). Another basalt torso, from the Uffizi gallery in Florence is also similar to ours (ill. 8).



Ill. 5. Torso of the Diadumenos type, 2nd century AD, marble, H.: 85 cm. Musée du Louvre, Paris, inv. no. MA 1027.

Ill. 6. Man torso, Roman, 100 AD, marble, H.: 103 cm. J. Paul Getty Museum, Los Angeles, inv. no. 73.AA.93.



Ill. 7. Man torso, 2nd century AD, marble, H.: 126 cm. Kunsthistorisches Museum, Vienna, inv. no, I 166.

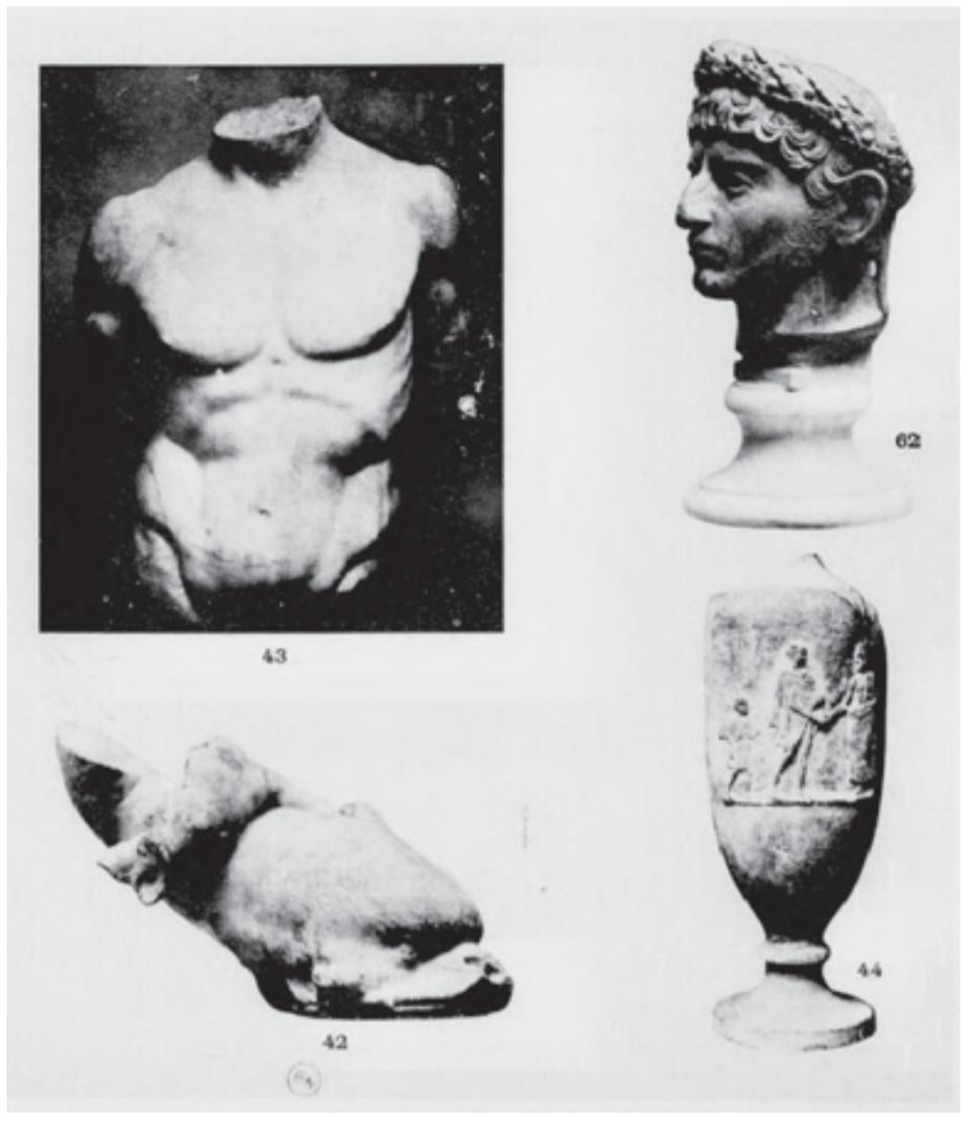
Ill. 8. Man torso, 1st century AD, basalt, H.: 113 cm. Uffizi Gallery, Florence, inv. 1914 n°308.

In a French private collection since at least 1910, this torso was sold at Drouot, Paris, before entering the Walters Art Gallery in Baltimore (now the Walters Art Museum). It was then part of diverse American collections, including that of Herbert C. Lust III, a collector known for his drawings by Alberto Giacometti.

A rare example of Roman art, the present torso is a perfect image of what the Ancients were looking for in those sculptures: the eternal beauty of harmonious and athletic bodies.

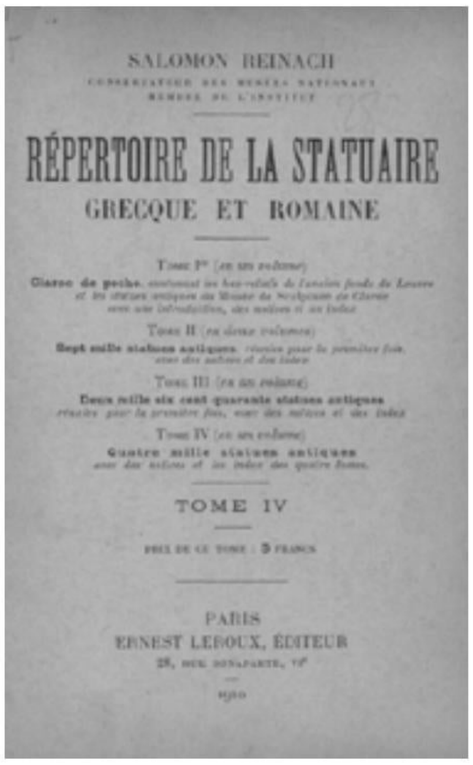
Publications:

- Me. Lair Dubreuil, Drouot Paris, « *Objets Antiques, collection du Dr. B. et de M. C.* », 19-21 May 1910, lot 43.



43 Torse viril en marbre. Vigoureuse sculpture de la belle époque.
Socle en marbre rouge antique.
Planche VII. Haut. 0 m 70.

- S. Reinach « *Répertoire de la statuaire grecque et romaine* », Tome IV, Paris, 1910, p. 270, ill. 2.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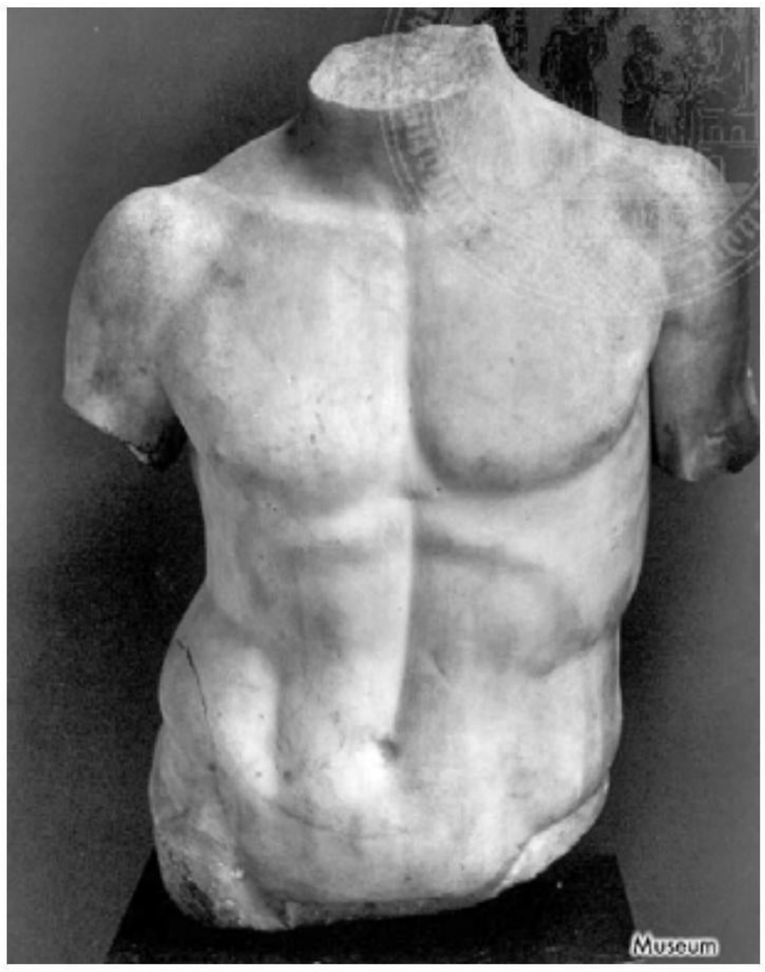
1. De Clercq. Bidder, IV, pl. 18. Hermès ? — 2. *Vente du docteur S.* (Paris, 19 mai 1910, pl. I. — 3. Vienne (Autr). Esp., III, p. 402. — 4. Orlowalchi, puis Jacobsen. Malt-Duhn, n. 105. — 5. Herrmann. Verot. p. 5. — 6. B. Coll. Warren. *Bull. Archéol.*, pl. 53, D, 36. — 7. B. Coll. Vallentin du Cleylard à Montélimar. Hermès blessé ? Suspect. — 8. B. Université de Leipzig.

- Sotheby's New York, « *Antiquities* », 13 December 1991, lot 110.

- Christie's New York, « *Antiquities* », 11 June 2003, lot 175.

- This artwork is registered in the Arachne database under the inventory number 1499.



BASTET

EGYPTIAN, LATE PERIOD, 26TH DYNASTY – 30TH DYNASTY,
CIRCA 664-332 BC.

BRONZE

MINOR FILLINGS ON THE LEGS.

HEIGHT: 33.5 CM. WIDTH: 22.5 CM. DEPTH: 13 CM.

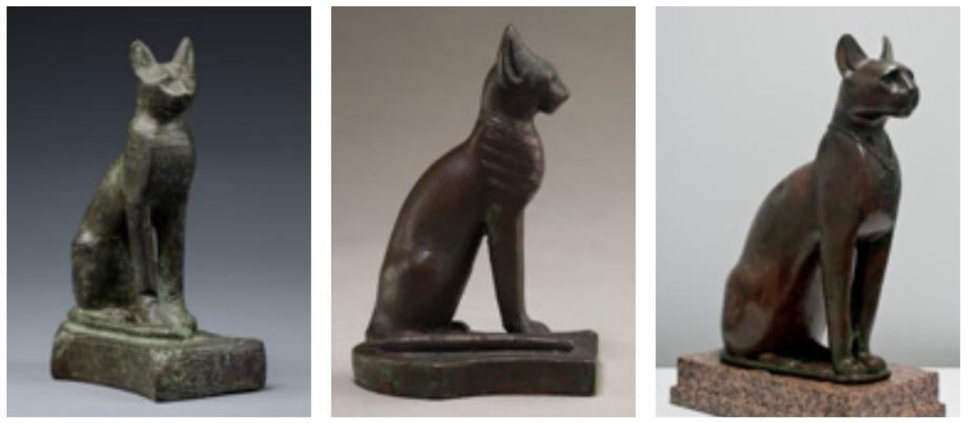
PROVENANCE:

PROBABLY IN THE COLLECTION OF GEORGES DELLA FAILLE DE LEVERGHEM (1869-1944),
DIPLOMATE AND SON-IN-LAW OF THE BELGIUM AMBASSADOR IN EGYPT.
FORMER BELGIAN COLLECTION OF HIS SON,
THE COUNT CHARLES-JULES DELLA FAILLE DE LEVERGHEM (1906-1960).
PASSED DOWN AS AN HEIRLOOM IN THE COLLECTION OF
THE COUNTESS DELLA FAILLE DE LEVERGHEM.
SOLD BY SOTHEBY'S LONDON, *CATALOGUE OF EGYPTIAN [...] ANTIQUITIES*,
1 DECEMBER 1969, LOT 30.
THEN IN THE PRIVATE COLLECTION OF SYLVIA WILDENSTEIN, PARIS.

This exceptional bronze cat represents the renowned Egyptian goddess Bastet. The animal is sitting on its hind legs, forelegs straight. Its tail is delicately curled around its rump and brought in towards its right foreleg. Its chest is rounded, while its curved back reveals the animal's shoulders. Its head is upright and perfectly straight, gaze remote. The finely carved eyes probably featured irises and pupils made of another material such as glass paste, copper or gold. Its muzzle is delicately shaped, while its whiskers and whisker pads are incised, lending our cat a certain realism and showing very interesting attention to detail. This precision in the depiction of the animal is also visible in its ears. Narrow and pointed, they stand up atop its head and are exquisitely incised on the edges to represent

fur. Both are pierced and once held earrings, probably made of gold. The quality of execution, the attention to detail and the great anatomical realism of our cat thus make it an exceptional, extremely rare piece. Our sculpture is also very precious due to its adornment. Around its neck, the cat is wearing a necklace with a pendant in the shape of *ib*, or a heart, discreetly incised in the bronze. *Ib*, or the spiritual heart, is a shape widely used in Egyptian amulets and pendants. Taking the form of the human heart, it was considered to be the seat of thought, the centre of intelligence, emotion and morality in opposition to *haty*, the vital organ. Our cat is also adorned with a scarab beetle, which is perched on top of its head. Quite detailed, the insect has six legs, two mandibles, a narrow abdomen and wings that are folded over its back. Scarab beetles, which are very common in Egyptian iconography, are the symbol of the rising sun. They favour life and fertility and embody rebirth.

The cat is sculpted in bronze and is hollow inside. It has an original patina with green and brown hues, which gives our work a certain aura, symbolising the mark of time on the material. Bronze, an alloy of copper and tin, was one of the most prized materials in the Egyptian world, mainly due to its solidity. The technique used here is that of lost wax casting. It consists in making a wax model, which is then fired at very high temperatures. Once the wax has melted, it is evacuated and replaced by molten bronze. The hollow cast left our piece with a bronze surface of very interesting finesse. This technique was widely used by the Egyptians, particularly to craft such objects, and then by the Greeks and Romans, to produce larger sculptures. Incidentally, it is unbelievable to think that this technique is still used nowadays to create bronze sculptures. Our cat displays two pins in its forelegs and rump, which would have made it possible to place the sculpture on an antique base.



Ill. 1. Bastet, Egyptian, Late Period, 664-30 BC, bronze, H.: 8.8 cm. Metropolitan Museum of Art, New York, inv. no. 10.130.1320.

Ill. 2. Bastet, Egyptian, Late Period – Ptolemaic Period, 664-30 BC, bronze, H.: 8.7 cm. Metropolitan Museum of Art, New York, inv. no. 44.4.9.

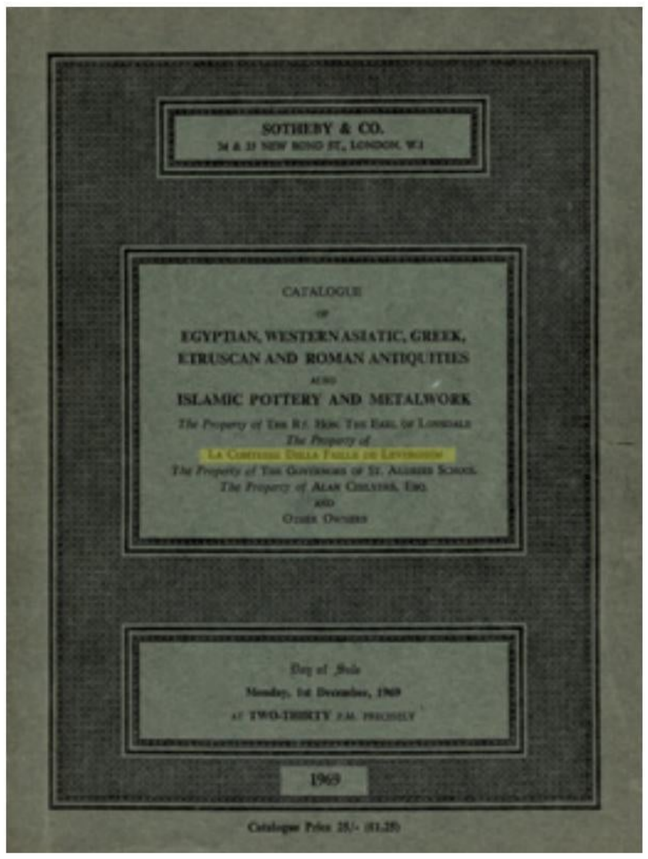
Ill. 3. Cat, Egyptian, 22nd-26th Dynasty, bronze, H.: 35.56 cm. Dumbarton Oaks, Washington DC, inv. no. HC.S.1921.01.(B).

The goddess Bastet is one of the most important goddesses in the Egyptian pantheon. Known since at least the beginning of the Old Kingdom, she is primarily linked to the sun. In the Late Period, her cult became more and more popular. She then acquired more benevolent characteristics and became the protective goddess of the home and feminine fertility, capable of offering great prosperity. She was thus opposed to the ferocious character of the lion goddess Sekhmet.

Her main place of worship was the city of Bubastis in the Nile Delta. When the city became the capital in the 22nd Dynasty, it developed considerably, causing the cult of Bastet to expand. The site is known for having harboured one of the largest cat cemeteries, where mummified cats were offered as votive objects. The mummies themselves were generally placed in bronze or wooden receptacles shaped like sitting cats. Other smaller bronze figures or amulets were also offered by priests and other donors hoping to communicate with the gods and elicit their favour. These bronze sculptures echo a very particular iconography that was taken up from dynasty to dynasty. Most thus faithfully represented the animal in an anatomical sense, but also in its very essence, with its elegant, almost haughty posture: sitting, head upright, tail curled around one paw, as in the hieroglyphics. The ears are generally pierced, and it is not uncommon for the animal to be adorned by a scarab beetle and wearing a necklace over its chest, indicating its protective function and link to the sun. Magnificent examples are thus conserved in various museums worldwide (ill. 1-5).

Ill. 4. Bastet, Egyptian, 664-610 BC, bronze, H.: 27.6 cm. Musée du Louvre, Paris, inv. no. E2533.

Ill. 5. The Gayer-Anderson Cat, Egyptian, Late Period, bronze, H.: 42 cm. British Museum, London, inv. no. EA64391.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Catalogue Price 25/- (£1.25)

A LARGE EGYPTIAN BRONZE CAT

The Property of La Comtesse Della Faille De Leverghem
(*from the Collection of the late Comte della Faille de Leverghem*)

56 AN IMPORTANT LARGE EGYPTIAN BRONZE FIGURE OF A CAT, seated with its tail curling round towards its forepaws, the features of the face and ears finely cast and incised, the ears pierced for the receipt of earrings, wearing finely incised pectoral ornament in the form of the *Ab* or heart amulet, and with a scarab on top of the head, 13½*in.* (33.7*cm.*), *Saite Period*, (*two small holes on left side*)

Ill. 6. Sotheby's London, *Catalogue of Egyptian [...] antiquities*, 1 December 1969, lot 30.

Our Bastet is thus exceptional by its size and the finesse of its execution, but also by its provenance. It belonged to the collection of Countess Della Faille de Leverghem. The Della Faille is an important family in Belgian aristocracy, which included many Belgian politicians. Charles-Jules' father, Georges Della Faille de Leverghem (1869-1944), himself a diplomat had married Jeanne Alice «Simonne» Maskins, the daughter of the Belgian diplomat to Egypt, Léon Maskens (born in 1944). Léon Maskens had played a significant role in the acquisition of Egyptian antiquities for a Belgian museum in the early 20th century, so therefore, it is possible that our Bastet was originally welcomed into the Della Faille family via Léon Maskens. As art collectors, part of the collection of The Della Faille was bequeathed to the Royal Museums of Fine Arts of Belgium. Our cat was then sold by Sotheby's London on 1 December 1969 as lot 30 (ill. 6). It finally joined the collection of the famous collectors Daniel and Sylvia Wildenstein. Daniel Wildenstein was a French art trader and historian, who was born in 1917 and died in 2001 (ill. 7). Nicknamed "the man with 10,000 paintings", he married Sylvia Roth, in whom he kindled his passion for horse racing and artworks. Sylvia died in 2010.

Ill. 7. Daniel Wildenstein in his New York apartment the day of the sale at Sotheby's on 1 December 1969.

HEAD OF ISIS

ROMAN, PROBABLY FROM EGYPT, 2ND CENTURY AD

MARBLE

HEIGHT: 29 CM. WIDTH: 21 CM. DEPTH: 26 CM.

PROVENANCE:

FORMER AMERICAN COLLECTION OF GEORGE HOLDEN TINKHAM (1870-1956),

BOSTON AND CRAMERTON, NORTH CAROLINA.

SOLD AT SOTHEBY'S NEW YORK, *ANTIQUITIES AND ISLAMIC ART*, 18 JUNE 1991, LOT 98.

FORMER AMERICAN PRIVATE COLLECTION.

SOLD AT SOTHEBY'S NEW YORK, *ANTIQUITIES*, 6 JUNE 2006, LOT 30.

PROPERTY FROM THE ESTATE OF LOUIS MAURY, SWITZERLAND,

ACQUIRED AT THE ABOVE SALE.

This elegant marble head represents the goddess Isis. It is very slightly turned to the right, displaying a roundish face with full cheeks. Her lips are subtly parted, the corner quirked as though she is about to smile. Her straight nose is framed by two almond shaped eyes with fine eyelids, surmounted by a prominent brow line. Her soft gaze and wide eyes give our goddess a very soothing appearance. Her elegance is also visible in her magnificent hairstyle. A central parting divides the front locks, which are held back by a thin band. Slightly wavy, each lock is individually sculpted, making her hair appear voluminous. It is thick and hides the ears of our Isis almost entirely. The locks are held back and gathered in a low chignon from which other big, regular curls escape, spilling down her neck. Distinctly shaped, these are commonly known as Libyan curls and are one of the features specific to portraits of the goddess Isis, as well as those of Ptolemaic queens depicted as Isis. Finally, on top of the head, there is a rectangular mortise that would have received the goddess' crown, generally a lotus flower.

Our sculpture is carved from white, large grain

marble. Its patina lends it hues that are now golden, symbolising the mark of time on the stone. This particular marble was widely used in oriental sculptures, especially towards Alexandria.

Ill. 1. Bust of Isis, Roman, 2nd century AD, 117 - 138, bronze, H.: 11.4 cm. Mount Holyoke College, South Hadley, inv. no. MH 1965.10.C.G.

Ill. 2. Isis Fortuna, Roman, 1st century BC - 2nd century AD, marble, H.: 35.5 cm. Brooklyn Museum, New York, inv. no. 62.45.

Ill. 3. Figure of Isis-Aphrodite, Egyptian, 2nd century AD, painted terracotta, H.: 49.5 cm. Metropolitan Museum of Art, New York, inv. no. 1991.76.

Ill. 4. Isis, Egyptian, 1st century AD, basalt, H.: 97.8 cm. Brooklyn Museum, New York, inv. no. 74.220.

Ill. 5. Isis, Roman, 100 - 150 AD, marble, H.: 43 cm. Musée du Louvre, Paris, inv. no. N 1089.

This portrait thus depicts Isis, Egyptian goddess, wife of Osiris and mother of Horus. Considered the protector of the dead, she was also seen as a model for women, as a devoted mother and wife. In Ancient Egypt, the goddess was generally represented as tall and slender, wearing a sheath dress and a crown that was initially shaped like a throne and then a solar disc framed by two horns (ill. 1).

Already very popular in Egypt, the cult of the goddess would extend beyond the borders to encompass the whole of the Mediterranean, mainly through the conquests of Alexander the Great in 332 BC. With the arrival of the Greeks in Egypt, the pre established religions would not disappear, but be adopted and sometimes fused with the religions that were imported. This would be visible in the representation of the deities, with the Egyptian gods lending their features and attributes to the Greek and then Roman deities. Serapis is thus a deity born from the fusion of Osiris-Apis and Hades. Like Serapis, Isis was first associated with the Greek goddess Demeter, then with the Roman goddesses Fortuna and Venus (ill. 2-3). A symbol of prosperity, linked to life and death, she was also associated with healing and fertility. Her cult was then disseminated by means of trading routes and the temples that were beginning to appear in Greek cities. One of the most important was built on the island of Delos in the 2nd century BC. In Delos, an important centre for maritime and terrestrial trade, Isis was worshipped as a personification of luck, offering protection to merchants during

their journeys. Those same merchants would then disseminate her cult on a wide scale in Naples, Campania and even Rome. In the 1st century BC, the cult of Isis thus became very predominant, particularly in the form of a mystery cult, or, in other words, a cult that developed alongside official rites, accessible only to initiates. Under the Roman Empire, the cult reached its height in the 1st and 2nd centuries AD, with, for example, the construction of an important temple devoted to the goddess near the Campus Martius. Her cult then spread on an even wider scale and would reach even Great Britain in the North and Asia in the East.

Ill. 6. The Goddess Isis and her Son, Egyptian, 332-30 BC, faience, H.: 17 cm. Metropolitan Museum of Art, New York, inv. no. 55.121.5.
Ill. 7. Statue of Isis, Roman, 117-138 AD, marble, H.: 179.5 cm. Musei Capitolini, Rome, inv. no. MC0744.

Among the Egyptian deities, Isis was thus one of the most worshipped in the Roman Empire. Taking on many functions, the goddess had a universal aspect that caused her to be called "Isis of the Ten Thousand Names". In his *Metamorphoses*, Apuleius thus described her as "*the supreme deity, queen of the manes, first among the inhabitants of the sky, universal form of gods and goddesses, [...] unique power worshipped under as many guises, faces, cults and names as there are peoples on the surface of the Earth*".

In terms of iconography, the representations of the goddess evolved. During the Roman period, the goddess took on typically Roman traits, while keeping some attributes inherited from Ancient Egypt. As for our head, Isis' hair is generally styled in Libyan curls, a hairstyle typical of the Ptolemaic period, but which persisted in Roman sculptures. In some works, she also still has her Egyptian crown, a sistrum or uraeus, which all hark back to her Egyptian origins. Magnificent examples are currently in international museums (ill. 4-7).

Our sculpture was in the collection of George Holden Tinkham (1870-1956), member of the US House of Representatives from Massachusetts. Originally from Boston, he travelled widely around Europe, Asia and Africa over the course of his lifetime. He thus gleaned many works of art over the years, a considerable number of which were given to the MFA in Boston (ill. 8). The sculpture went up for sale for a first time at Sotheby's in 1991 and was added to an American private collection, then for a second time in 2006, when it was included in the Swiss collection of Louis Maury (ill. 9-10).

Ill. 8. George Holden Tinkham (1870-1956).

□ 98
A Roman Marble Head of the Goddess Isis, 2nd Century A.D., probably from Egypt, her head turned slightly to her right, with parted lips, almond-shaped eyes each with incised line on the lower lid, and smooth brow, her deeply drilled hair bound in a chignon and diadem, with long tresses escaping over the ears, a square mortise above the forehead for insertion of her crown. *Height 11⅜ in. (28.9 cm.)*

Provenance:
George Holden Tinkham, Boston and Cramerton, North Carolina, Representative from Boston to the U.S. Congress, 1915-1943 (see note to lot 146)

Cf. Vermeule, *Sculpture in America*, no. 185, the head of Isis-Tyche in The Brooklyn Museum.

$30,000-50,000

Ill. 9. Sotheby's New York, *Antiquities and Islamic Art*, 18 June 1991, lot 98.

Property from an American Private collection

A MARBLE HEAD OF THE GODDESS ISIS, ROMAN IMPERIAL, 2ND CENTURY A.D., PROBABLY FROM EGYPT

turned slightly to her right, with parted lips, almond-shaped eyes each with incised line on the lower lid, and smooth brow, her deeply drilled hair bound in a chignon and diadem, long tresses escaping over the ears, a square mortise above the forehead for insertion of the crown of the goddess.

Height 11⅜ in. 28.9 cm.

PROVENANCE
George Holden Tinkham, Boston and Cramerton, North Carolina, representative from Boston to the U.S. Congress, 1915-1943

Ill. 10. Sotheby's New York, *Antiquities*, 6 Juin 2006, lot 30.

TALATAT

EGYPTIAN, 18TH DYNASTY, REIGN OF AKHENATEN, *CIRCA* 1350 BC

SANDSTONE WITH RED POLYCHROMY

HEIGHT: 23 CM.	WIDTH: 52 CM.	DEPTH: 4 CM.

PROVENANCE:

FORMER COLLECTION OF ROGER KHAWAM (1922-2016) SINCE THE 1960S.
THEN FORMER PRIVATE COLLECTION OF THE BANKER AND PHILOSOPHER
PIERRE MOUSSA (1922-2019), ACQUIRED AT THE SIMONE DE MONBRISON GALLERY,
22 RUE BONAPARTE, 6TH ARRONDISSEMENT, PARIS, ON 24 DECEMBER 1975.

This exquisite sunken relief is a talatat depicting an official directing a cow. The figure is represented in profile, wearing a loincloth with folds radiating from the knot keeping it tied around his waist, while a finer fabric covers his shoulders. His arms are very finely sculpted, with long fingered hands, and are inclined down and to the right, stretching to guide the animal in that direction. His face is fragmentary, hinted at by a wig composed of small, regular braids and, above his square mantle, a fine mouth tensed in concentration. All that remains of the animal is part of its body.

The technique used is commonly called sunken relief and was mainly developed during the Amarna period, *circa* 1350-1336 BC. Unlike high relief sculptures, this technique consists in creating shapes by hollowing the medium. The contours are deeply incised so they stand out against the background. The full extent of the sculptor's skill is apparent in the modelling of these shapes. The official's body is represented in front of the cow's through a subtle use of depth while the thinness of the drapery covering his shoulders gives an impression of quasi transparency, which is altogether spectacular. The Egyptians greatly appreciated this technique in the creation of talatats. The term comes from the Arabic and literally means "block of three" times the width of the hand. Talatats are sandstone blocks of reduced size (52 x 26 x 22 cm), lighter than previous

blocks and able to be transported by a single worker. Under the reign of Akhenaten, there was a shift in religion with the development of a cult revolving around the sky and light. Ceremonies were thus celebrated in the open air, which led to changes in the architectural design of places of worship. Opening them up to the sky made roofs redundant, so walls no longer needed to be thick enough to support the extra weight. It is in that context that talatats developed. They were used as bricks, assembled one on top of the other and joined with a gypsum based mortar.

These richly decorated blocks were painted, depicting a wide variety of scenes: daily life, momentary actions, nature and religion and the life of the pharaoh and his family. This great animation in design and the representation of picturesque details marked a turning point in Egyptian art.

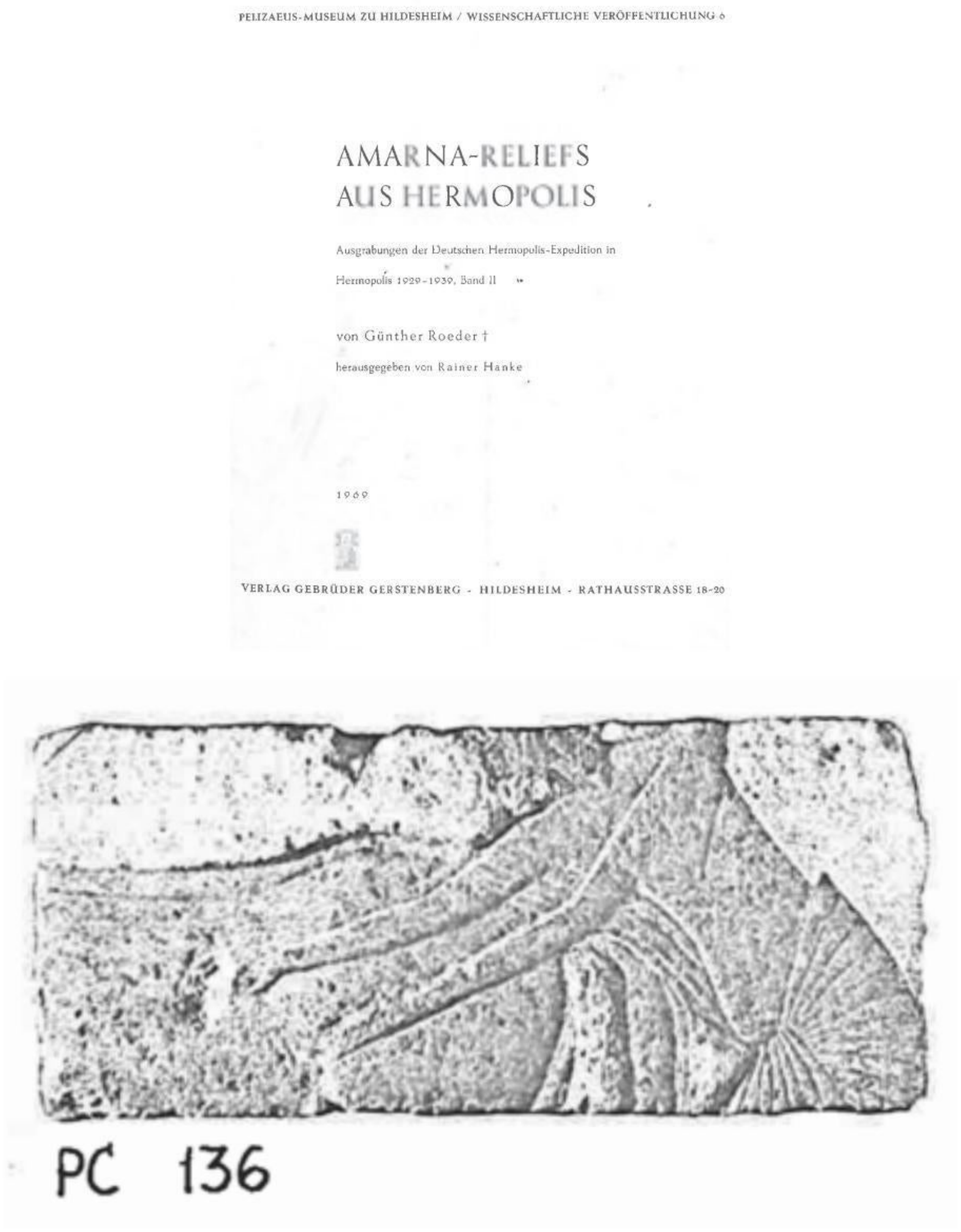
Ill. 1. Reconstruction of a wall from the Temple of Aton, Egyptian, 18th Dynasty, reign of Akhenaten, sandstone talatat. Luxor Museum.

The Luxor Museum in Egypt reconstructed one of the walls of the temple of Aten, dating from the reign of Akhenaten, built exclusively with talatats (ill. 1). It represents workers at work, warehouses, workshops, a brewery and peasants taking care of their animals, but also, alongside all that, the pharaoh and his wife worshipping the god Aten.
Other examples of talatats showing such scenes can be seen in various international museums and attest to the diversity of the subjects represented (ill. 2-4).

Ill. 2. Talatat featuring a procession, Egyptian, Amarna Period, 18th Dynasty, polychrome sandstone. Staatliches Museum Ägyptischer Kunst, Munich, inv. no. ÄS 4870.

Ill. 3. Talatat featuring a man feeding a calf, Egyptian, Amarna Period, 18th Dynasty, sandstone, H.: 23 cm. Brooklyn Museum, New York, inv. no. 60.197.4.

Ill. 4. Talatat featuring a procession, Egyptian, Amarna Period, 18th Dynasty, polychrome sandstone. Former McAlpine collection.


PELIZAEUS-MUSEUM ZU HILDESHEIM / WISSENSCHAFTLICHE VERÖFFENTLICHUNG 6

AMARNA-RELIEFS
AUS HERMOPOLIS

Ausgrabungen der Deutschen Hermopolis-Expedition in Hermopolis 1929–1939, Band II

von Günther Roeder †

herausgegeben von Rainer Hanke

1969

VERLAG GEBRÜDER GERSTENBERG - HILDESHEIM - RATHAUSSTRASSE 18-20

PC 136

Ill. 5. G. Roeder, *Amarna-Reliefs aus Hermopolis*, Hildesheim, 1969, pl. 191, PC 136.

These buildings, which were mainly constructed in Tell-el-Amarna and Karnak, were destroyed at the end of Akhenaten's reign. The blocks were then reused for foundations and the walls of the temple of Ramses II in Hermopolis, a few kilometres from Amarna. Professor Günther Roeder thus discovered a large number of talatats in Hermopolis Magna between 1929 and 1939, one of which was our block, which he listed in his work *Amarna Reliefs aus Hermopolis*, published in 1969 (ill. 5).

Our sculpture was in the collection of Roger Khawam (1922-2016, ill. 6-7). Son and grandson of traders, once he completed his studies, he joined the family business based in Cairo and met the most influential Egyptologists of the time including Jean Yoyotte and Bernard V. Bothmer. At the end of the 1970s, Roger Khawam moved his business to Paris, under the arcades of the Jardin du Palais Royal.

Ill. 6. Our talatat in Roger Khawam's inventory.

Ill. 7. Khawam Brothers' gallery, Cairo, 1950.

The sculpture was then added to the collections of the Simone de Monbrison gallery, based at 22 Rue Bonaparte in Paris' 6th arrondissement, before being acquired by Pierre Moussa (1922-2019) on 24 December 1975 (ill 8-9). Pierre Moussa was a banker, philosopher, man of letters and humanist. Over the years, he and his wife Anne-Marie collected a wide range of objects that were chosen

solely on the basis of feeling. From contemporary art, with a painting by the artist Télémaque, and art deco pieces produced by Daum to Chinese Ming pieces, Pierre and Anne Marie Moussa were able to accumulate an eclectic body of works symbolic of French refinement.

Simone de Monbrison
arts antiques / arts primitifs

Le 24.12.75

Cher Monsieur, chère Madame,

Je vous envoie ci-joint une photo-copie de la page de l'ouvrage où est reproduit votre relief amarnien.

Je vais commander le volume en Allemagne, car il me sera utile pour la

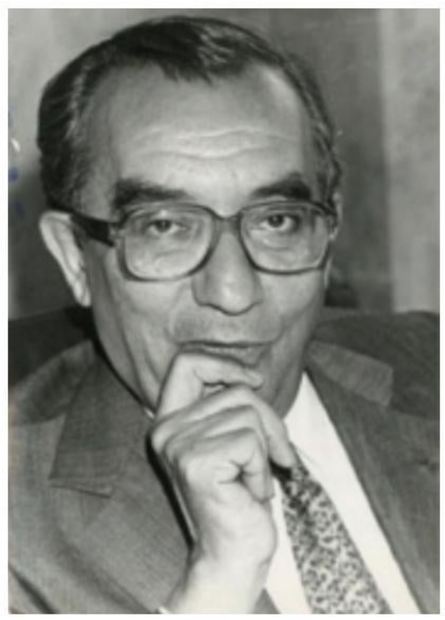
11, rue des Saints-Pères 75 Paris 6 Téléphone 548-65-02

C2b 2-74

galerie, et si vous désirez le feuilleter un week-end je vous le prêterai volontiers.

Je vous souhaite mille bonnes choses pour la nouvelle année, et vous prie de croire à mes sentiments les meilleurs:

Ill. 8. Simone de Monbrison's letter mentioning the sale of the relief, 24 December 1975.



Ill. 9. Pierre Moussa (1922-2019).

<u>Publication:</u>

- G. Roeder, *Amarna-Reliefs aus Hermopolis*, Hildesheim, 1969, pl. 191, PC 136.

TORSO OF DIOMEDES

ROMAN, 1ST - 2ND CENTURY AD

MARBLE, REMAINS OF POLYCHROMY

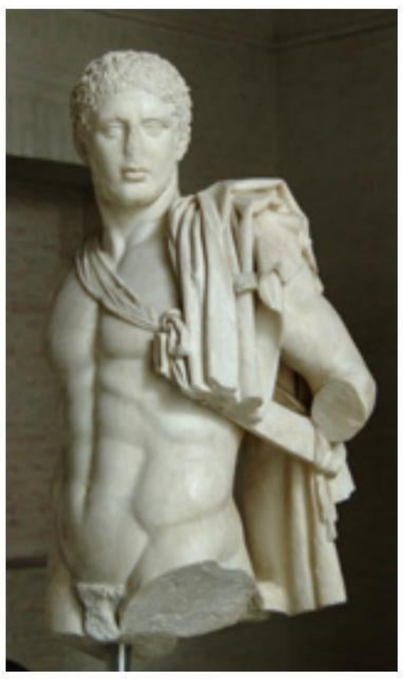
HEIGHT: 31.5 CM. WIDTH: 19.5 CM. DEPTH: 10 CM.

PROVENANCE:
FORMER FRENCH PRIVATE COLLECTION OF THE EGYPTOLOGIST
ALAIN FOUQUET-ABRIAL (1940-2019), IN HIS CHÂTEAU DE CHABREVILLE, COURGEAC,
CHARENTE, FRANCE, FURNISHED IN THE 1980S.

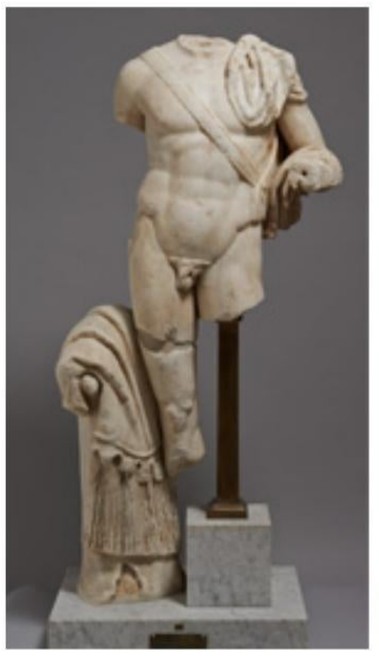
Sculpted in a gorgeous, grey veined white marble, this elegant torso represents a warrior in heroic nudity. The young man is depicted standing. He has powerful muscles and looks very lifelike. The weight of his body rests on his left leg while the right is slightly flexed in the position typical of resting heroes. This *contrapposto* creates a subtle movement whereby the pelvis is very slightly tilted, in contrast with the line of the shoulders, while the back is curved. The movement of the body thus forms an 'S', emphasising the full tension of the muscles. His left arm is bent, hand resting on his hip, while his right arm must have been raised.

Our warrior is wearing a thick *chlamys* that goes over his left shoulder, down his back and over his left arm. The movement of the drapery is conveyed through deeply incised folds, giving the fabric an impression of thickness. Finally, our young man is wearing a sword slung across his body. The strap is sculpted with two thick edges that form two bulges, again giving a sense of matter, in this case, leather. His sword is secured above his left arm, sliding under the drapery in a play of superposed materials. The hilt displays a circular motif while the sheath is finely decorated with wavy lines, the original polychromy of which has been exceptionally conserved in some parts. The subtle work on such details, both sculpted and painted, enables us to appreciate the skill of the Roman artist.

The attributes still present in our sculpture – the sword and *chlamys* – as well as his well developed muscles and heroic nudity tell us that he is a warrior, probably a mythological hero. By comparing them, we can identify the sculpture as a portrayal of the hero Diomedes. In Greek mythology, Diomedes was King of Argos and the hero of the Trojan war. As one of Helen's former suitors, he was called upon by Menelaus and Agamemnon to participate in taking the city of Troy to save the young woman. In Homer's Iliad, Diomedes is described as one of the tallest Greek warriors after Achilles. Under the protection of Athena, he killed countless Trojans and even managed to injure two deities, Ares and Aphrodite. A popular hero in the Greco-Roman world, he was widely represented in statuary. There are sculptures of Diomedes conserved in Berlin, Munich and Rome (ill. 1-3), in which the muscles and the position of the sword under the mantle very much resemble our torso.



Ill. 1. Statue of Diomedes, Roman copy of a greek original from 440-430 BC, marble. Staatliche Antikensammlungen, Berlin.
Ill. 2. « Diomedes of Munich », Roman copy of a greek original from 440-430 BC, marble, H.: 102 cm. Glyptothek, Munich, inv. No. 304.



Ill. 3. Torso of Diomedes, 1st century BC - 1st century AD, marble. Palatine Museum, Rome.
Ill. 4. Male torso, most likely a general, Roman, 2nd century AD, marble, H.: 169 cm. Kunsthistorisches Museum, Vienna, inv. No. I 167.

Another hypothesis is that our torso does not represent a mythical hero but a historical figure such as a general or important personage in Roman society, represented as a hero. Such assimilations are common in Roman art. That is the case, for instance, in a sculpture conserved in Vienna, representing a Roman general and partly taking up our iconography (ill. 4).

Our sculpture was part of the collection of Egyptologist Alain Fouquet Abrial (1940-2019). A graduate of the École du Louvre, he chose a career in tourism while remaining passionate about art and Egyptology. In the middle of the 1980s, he bought the family property of the Château de Chabreville in Courgeac, South West France. He decorated it tastefully, combining antique paintings, Empire style furniture and other curiosities, symbolic of French refinement (ill. 5).

Ill. 5. Alain Fouquet-Abrial (1940-2019).

PTOLEMAIC QUEEN

EGYPTIAN, PTOLEMAIC PERIOD, 2ND - 1ST CENTURY BC

BASALT

HEIGHT: 23 CM.	WIDTH: 17 CM.	DEPTH: 16 CM.

PROVENANCE:
FORMER COLLECTION OF SIR JACOB EPSTEIN (1880-1959),
PIONEER OF MODERN SCULPTURE, NEW YORK AND LONDON.
THEN IN THE COLLECTION OF BRUCE MCALPINE, LONDON.
THEN FORMER COLLECTION OF JAMES AND MARILYNN ALSDORF,
ACQUIRED FROM THE ABOVE IN 1974.

This mysterious portrait sculpted from gorgeous dark basalt is a precious example of the art of Alexandria during the Hellenistic period. It shows us the face of a young woman looking straight ahead, head high and expression gentle. Her cheeks and chin are round and her small mouth with its full, geometric lips is open in a slight pout. Her neck is etched with two light folds formed by thin, regular lines. Her eyebrows are sculpted in two symmetrical arcs, which dovetail with her straight, slightly flat nose, currently incomplete. They surmount her eyes, which are exaggeratedly big and empty, making this head altogether striking. They were initially filled in with another material, very likely marble or glass, adding polychromy and realism to the portrait. Her hair is represented with wavy locks, flattened on either side of a central parting at the top of her head. It falls in large, regular curls, known as Libyan curls, to her neck. All these features tie in with the Ptolemaic portraits created in Alexandria in the Hellenistic period.

The city of Alexandria, in the Nile Delta in Egypt, was founded by Alexander the Great in 331 BC. When he died, General Ptolemy inherited the Kingdom of Egypt and founded the Ptolemaic dynasty, which reigned until 31 BC. Ptolemaic Egypt was considered the richest and most powerful

of the Hellenistic kingdoms and reached its height during the reign of Ptolemy III (246-222 BC). Alexandria was then the largest city in the Greek world, a multicultural metropolis of half a million inhabitants, which Strabo called the "trading post of the world". In Ptolemaic Egypt, two worlds coexisted: the indigenous Egyptians and pharaonic tradition on one hand and the Greco-Macedonian immigrants who had followed Alexander on the other. The Ptolemaic sovereigns had to contend with both sides of their kingdom and invented a very particular art that borrowed from both traditions. This beautiful portrait is a perfect illustration of that syncretism.

The use of basalt, stone of a beautiful deep black

Ill. 1. Head of a Ptolemaic King, 2nd century BC, basalt, H.: 40.6 cm. Brooklyn Museum, New York, inv. no. 53.75.
Ill. 2. Isis, on a bronze coins struck by Ptolemy IV (221-203 BC).

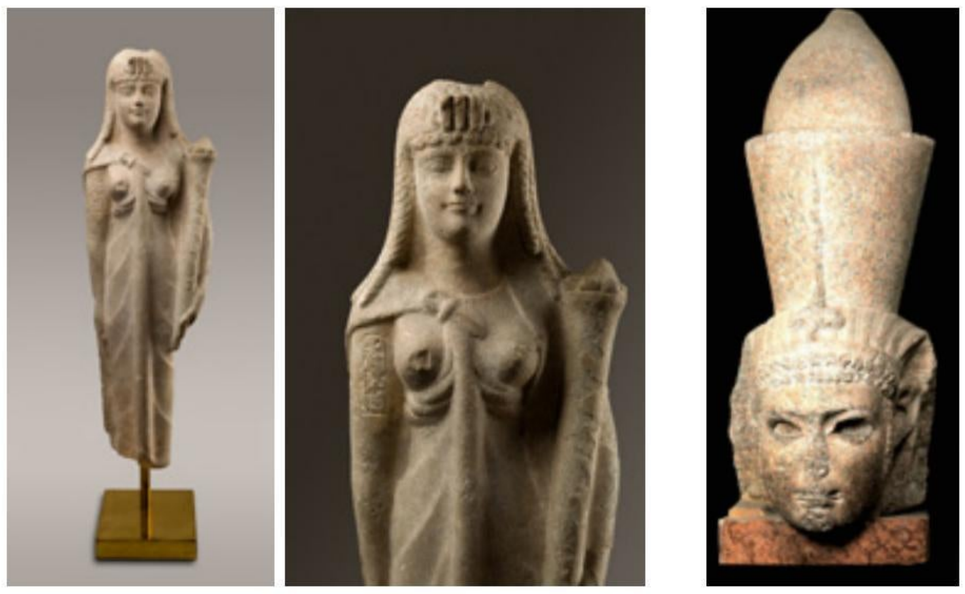
with warm brown hues, is traditionally Egyptian. Several deposits were mined in the Nile Delta during the Ptolemaic period and Ptolemaic sovereigns widely used the stone for the official art of the court, thus aligning themselves with pharaonic tradition (ill. 1). This volcanic rock is very dense, which explains the graphic appearance of the details of the hair and accentuates the hieratic nature of the figure. The frontal aspect of the work also stems from Egyptian pictorial tradition. The hardness of the stone would have required great skill on the sculptor's part, particularly visible in the softness of the contours of the face, which is more in line with the Greek tradition.

Libyan curls, heavy braids that resemble

Ill. 3. Portrait of Cleopatra II or Cleopatra III, 2nd half of the 2nd century BC, marble, H.: 37 cm. Musée du Louvre, Paris, inv. no. Ma 3546.
Ill. 4. Berenice II in Isis, late 3rd century - early 2nd century BC, marble, H.: 19 cm. Egyptian Museum , Cairo, inv. no. JE39517.

ringlets, originated in Cyrenaica (present day Libya). They were adopted by the Ptolemies in representations of the goddess Isis (Ill. 2), then in those of Ptolemaic queens assimilated to Isis. They can be found both in portraits rooted in Greek tradition such as those of Cleopatra II conserved in Paris (ill. 3) and Berenice II in Cairo (ill. 4) and in more Egyptian ones such as the statue of a Ptolemaic queen in New York (ill. 5). These enable us to identify our portrait as that of a princess or a queen. The large eyes of a polychrome material

are also characteristic of Ptolemaic royal portraits, symbolising the divine nature of the sovereign (ill. 6). All these characteristics can be found in several diorite portraits – another Egyptian stone that is similar to basalt – conserved in Copenhagen (ill. 7-9), all dated to between the 3rd and 1st centuries BC.



Ill. 5. Statue of a Ptolemaic Queen, maybe Cleopatra VII, *ca.* 200-30 BC, limestone, H.: 62.5 cm. Metropolitan Museum of Art, New York, inv. no 89.2.660.
Ill. 6. Head of Ptolemy IV, 222-205 BC, pink granite, H.: 150 cm. Greco-Roman Museum, Alexandria, inv. no. 3364.

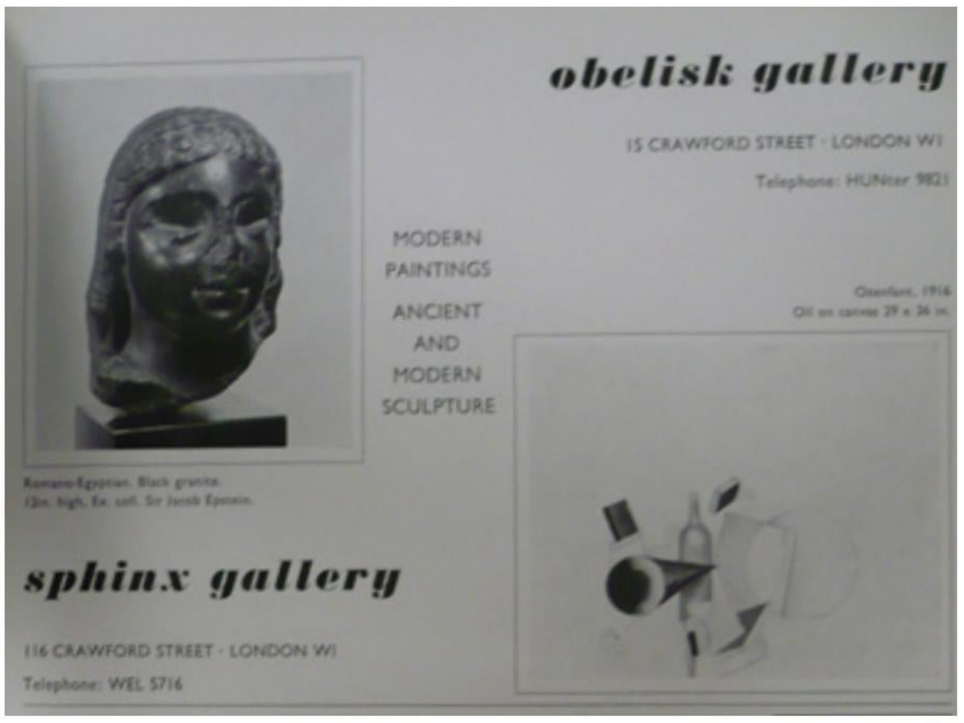
Ill. 7. Portrait of Ptolemy, 3rd century BC, diorite, H.: 47 cm. Ny Carlsberg Glyptothek, Denmark, inv. no. IN 933.
Ill. 8. Portrait of Ptolemy, 1st century AD, diorite, H.: 29 cm. Carlsberg Glyptothek, Denmark, inv. no. IN 294.
Ill. 9. Portrait of Ptolemy, maybe the queen Arsinoë III, *ca.* 222-205 BC, diorite. Carlsberg Glyptothek, Denmark, inv. no. IN 586.

This beautiful head belonged to the collection of the modernist sculptor Jacob Epstein (1880-1959, ill. 10). Originally from New York, he moved to Paris in 1902, and then to London. In 1911, he was tasked with executing Oscar Wilde's tomb in the Père Lachaise cemetery in Paris. During that trip, he associated with Picasso, Brancusi and Modigliani. Very early on, he discovered and began to collect African art, but his impressive collection also included antique Greco-Roman and Egyptian works, which surrounded him in his home in London (ill. 11). Following his death in 1959, his collection was exhibited at the Arts Council of Great Britain in London in 1960. It was then sold by Christie's in 1961.

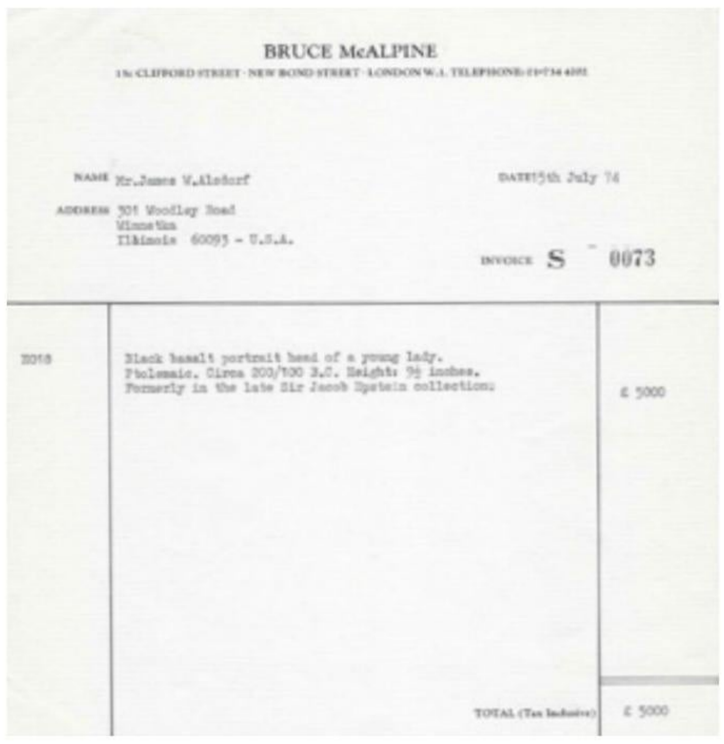
Ill. 10. Jacob Epstein in his workshop.
Ill. 11. View of the collection of Jacob Epstein.

Following the sale, our sculpture was put on the art market in London in the 1960s, with the Sphinx Gallery in London (ill. 12) and then the Bruce McAlpine gallery. The latter sold it to James and Marilynn Alsdorf in 1974 (ill. 13). As collectors and aesthetes from Chicago, during the 1950s, the Alsdorfs accumulated a considerable collection of artworks - classical, Asian and contemporary - over

the course of their travels. They also patronised museums and cultural institutions in Chicago, and in that capacity, they were involved in founding the Museum of Contemporary Art.



Ill. 12. Advertisment for the Sphinx Gallery showing our head, Apollo, *ca.* 1967-1969.


BRUCE McALPINE

15a CLIFFORD STREET · NEW BOND STREET · LONDON W.1. TELEPHONE: 01-734 4051

NAME Mr.James W.Alsdorf

ADDRESS 501 Woodley Road
Winnetka
Illinois 60093 - U.S.A.

DATE 15th July 74

INVOICE S 0073

2018	Black basalt portrait head of a young lady. Ptolemaic. Circa 200/100 B.C. Height: 9½ inches. Formerly in the late Sir Jacob Epstein collection.	£ 5000
	TOTAL (Tax Inclusive)	£ 5000

Black Basalt Head of a Woman

Originally in the collection of the late Sir Jacob Epstein. This head has been dated to the late second Century B.C. by Mr. Bernard Bothmer of The Brooklyn Museum. Additionally, Mr. Richard Nicholls of The Fitzwilliam Museum, Cambridge, has identified her as being a member of the royal house, possibly the Princess Berenice.

Ill. 13. Invoice from Bruce McAlpine from 15 July 1974 for James Alsdorf, and description of the head.

RELIEF WITH THE DIOSCURI

ROMAN, *CIRCA* 2ND CENTURY AD

MARBLE

HEIGHT: 50 CM. WIDTH: 60 CM. DEPTH: 20 CM.

PROVENANCE:

FORMER COLLECTION OF THE EXPLORER AND ADVENTURER

J. STEPHEN FOSSETT (1944-2007), ACQUIRED FROM BRUCE AND INGRID MCALPINE

ANCIENT ART, LONDON, ON 22 JULY 1986.

This fragment of a sarcophagus in marble represents a man in heroic nudity, clad in a simple *chlamys* or short mantle attached around the neck. It is sculpted in high-relief in *contrapposto*, with the weight of the body on the right leg, while the left is bent, creating an energetic movement of the hips. This unusual position is inspired by the works of Greek artist Polykleitos, from the 5th century AD. It is typical of Greek art and would go on to be imitated throughout the centuries by Roman artists. The man is accompanied by a horse which is smaller, with the body shown in bas-relief, behind the main figures. Its front hooves and chest meanwhile are in higher relief. The horse is also turned towards the observer, giving an impression of perspective and displaying the virtuosity of the sculptor. The absence of features means that neither the deity nor the hero can be identified. Examples such as the fragments of sarcophagi on display in Berlin and in the Vatican depict the Dioscuri (ill. 1-2). Castor and Pollux are shown dressed in a *chlamys* and leading a horse by the halter – iconography which could correspond to our fragment. It might also represent a young hero accompanied by his steed, as is the case in the decorations of a sarcophagus in Athens and in a relief on display in Berlin (ill. 3-4).

Ill. 1. Relief depicting one of the Dioscuri, Roman, marble, H.: 95 cm. Antikensammlung, Berlin, inv. no.1683.

Ill. 2. Sarcophagus of Marcia Felicitas depicting the Dioscuri at angles, Roman, marble, H.: 62 cm. Phi Mausoleum, Necropolis of the Vatican, inv. no. Sk21.

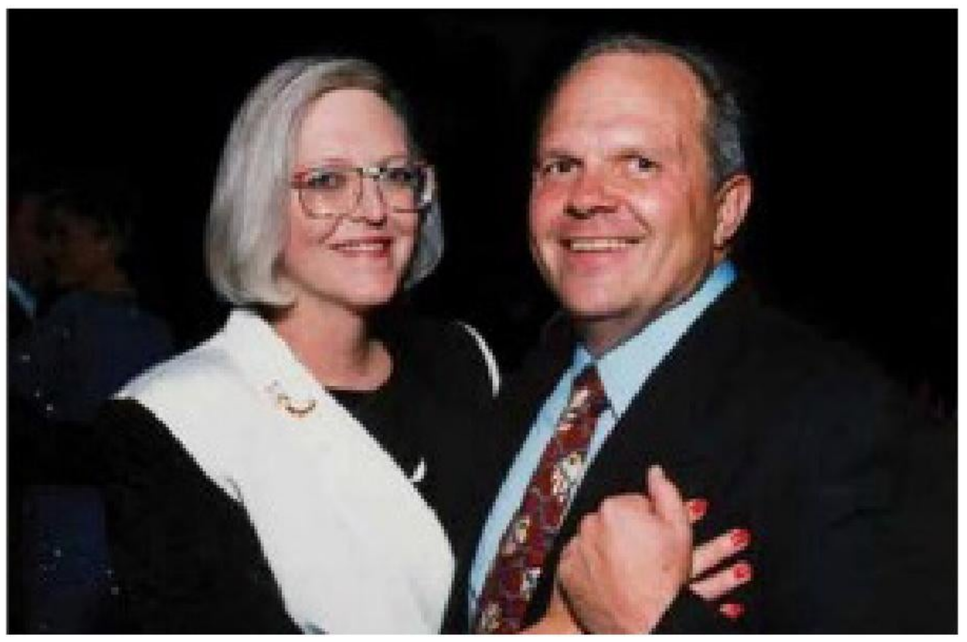
Inhumation first appeared among the Romans during the 2nd century AD, replacing cremation. This new funeral practice brought with it marble sarcophagi, sculpted to varying degrees with some of them decorated with geometric motifs, while others depict more complex historical or mythological scenes.

This piece was part of the private collection of the adventurer and explorer J. Stephen «Steve» Fossett (ill. 5). A man of means, Fossett is primarily known for his sporting exploits including five

Ill. 3. Decoration of a sarcophagus depicting a hero, Roman, 2nd century AD, marble. Archaeological Museum, Athens, inv. no. 1450.

Ill. 4. Relief depicting a hero, Roman, 2nd century AD, marble, H.: 87 cm. Antikensammlung, Berlin, inv. no. 809.

solo circumnavigations of the globe. He and his wife Peggy Fossett were avid collectors of art, including painting, sculptures, archaeological items and oriental art. Their collection decorated their residences in Chicago, Carmel (California) and Beaver Creek (Colorado). The couple acquired our sculpture from one of the foremost antiquities merchants in London, Bruce McAlpine.



Ill. 5. Peggy and J. Stephen Fossett.

SPHINX

EGYPTIAN, LATE PERIOD, 664-332 BC

LIMESTONE

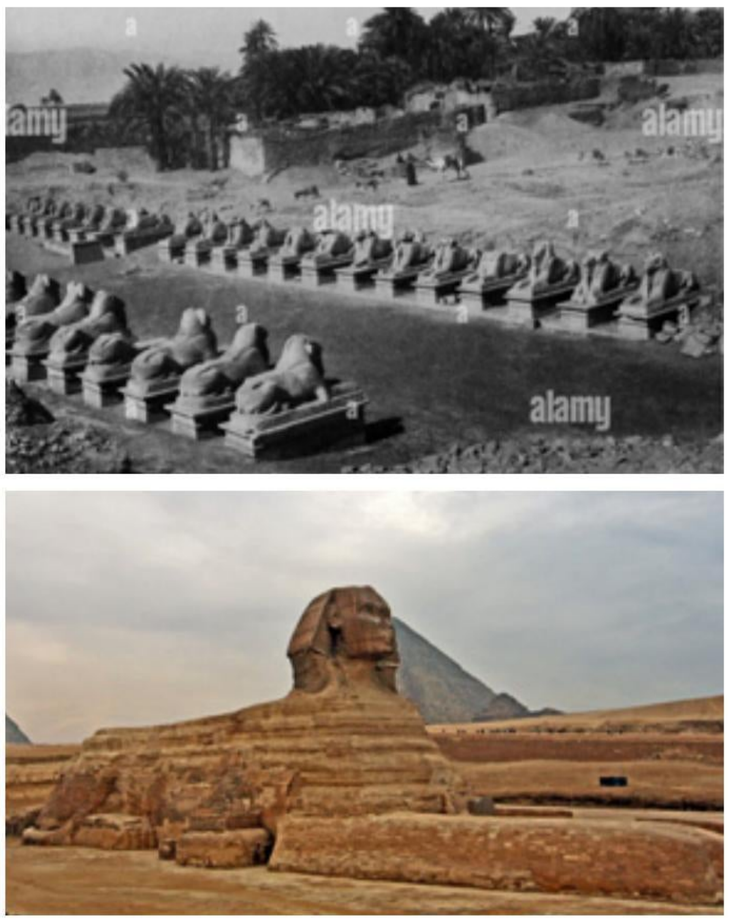
HEIGHT: 40 CM. WIDTH: 17 CM. DEPTH: 28 CM.

PROVENANCE:
FORMER FRENCH PRIVATE COLLECTION
PROBABLY ACQUIRED IN A PARISIAN AUCTION HOUSE IN THE 1930S - 1940S,
BY DESCENT IN THE SAME FIMILY SINCE THEN.

This gorgeous Egyptian sphinx sculpture is striking in its delicacy and the gentleness of its features. The powerful lion body is lying down, the back paws folded beneath its flanks and the front ones laid before it. Although at rest, it seems ready to pounce. On either side, its chest emerges, allowing a glimpse of its ribs. Its proportions are quite modest, giving the sculpture great coherency. The head exhibits the human features of a young pharaoh. The face is very fine and was elaborately shaped. There is a beautifully subtle transition from eyes to prominent cheekbones to cheeks. The eyebrows are marked by thin arched lines, which surmount the eyes and dovetail with the bridge of the nose, forming a triangular plane. They stretch out over the contours of the face, as do the almond shaped eyes, the lids of which are slightly hooded. They display a gentle, almost melancholic expression, which is accentuated by the sphinx's smile, lips quirked up at the corners. Its lips are full, almost as thick in the centre as at the sides, ending in deep furrows at the corners.

The sphinx is wearing the *nemes*, the fabric headdress worn by the kings of ancient Egypt, which ends in two lappets in front of its shoulders and a plait at the back of its head. Across its forehead, the headdress is encircled by a band, the centre of which is adorned with a uraeus, the representation of the cobra god that protected the sovereign from his enemies. It has been partly destroyed. Except for that damage, our sculpture is extraordinarily well conserved and all the details of its handsome face have survived. The soft limestone used to craft it allowed for such a seamless execution.

The details are less prominent on the animal's body and legs, which do not seem as finished as the head. In the same way, the base is blank. The sculptor did not inscribe upon it the hieroglyphs naming the sovereign represented or the temple that once housed the sculpture.



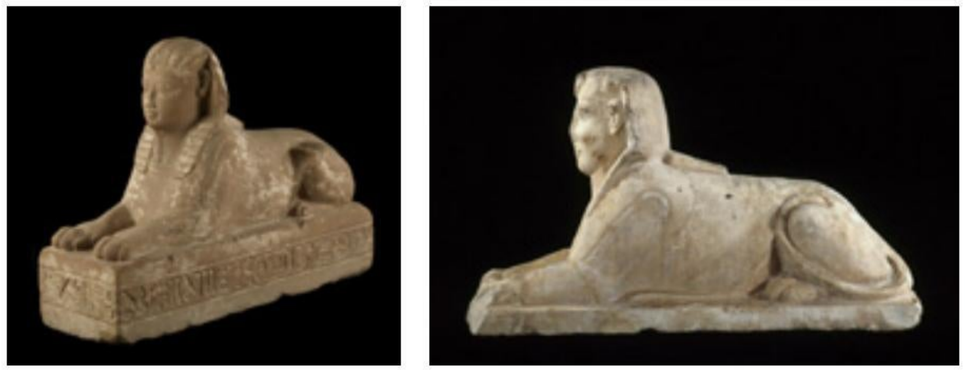
Ill. 1. The Sphinx of Giza, attributed to the Pharaoh Khephren, *ca.* 2500 BC.
Ill. 2. Sphinx Valley, Karnak, at the beginning of the 20th century.

Sphinxes are chimeric creatures that appeared in pharaonic Egypt. They combine a crowned king's head with the powerful body of a lying lion, symbolising the union of the sun god Ra, represented by the lion's body, and the pharaoh. By combining the strength and ferocity of lions with the intelligence, caution and reflection of humans, these representations convey the image of a powerful sovereign whose intelligence governs his actions. The first sphinxes appeared during the Old Kingdom, particularly with the Great Sphinx of Giza (ca. 2500 BC), which watches over the funerary complex of Khafre, a pharaoh who ruled during the 4th Dynasty, on Giza Plateau (ill. 1). Sphinxes ensure the protection of that sacred place by showing themselves under the terrifying guise of wild animals to inspire the respect due to the pharaoh. From the New Kingdom, these representations multiplied, as they were placed at the entrances of most temples in long rows facing each other all along the access road (ill. 2).

Ill. 3. Head attributed to Nectanebo I, 30th Dynasty, greywacke, H.: 38.5 cm. British Museum, London, inv. no. EA97.
Ill. 4. Sphinx of Nectanebo I, 30th Dynasty, from the Serapeum of Saqqara, Memphis, limestone, H.: 71.5 cm. Musée du Louvre, Paris, inv. no. N391D.

In the Late Period, sphinxes were characterised by their smaller sizes. With its fine features, high cheekbones, almond shaped eyes and slight smile, our sphinx is very similar to those of Pharaoh Nectanebo I (380-362 BC) from the 30th Dynasty (ill. 3), particularly that conserved at the Louvre museum (ill. 4), originally from the avenue of sphinxes leading to the Serapeum of Saqqara. Another of that pharaoh's sphinxes, also displayed

in Paris, exhibits broader flanks and a shorter length, coming close to our sculpture in its proportions (ill. 5). Yet another limestone sphinx conserved at the Louvre is the same size as ours (ill. 6). The tradition of small limestone sphinxes was upheld in Ptolemaic and then Roman times (ill. 7-8).



Ill. 5. Sphinx of Nectanebo I, 30th Dynasty, sandstone, H.: 76 cm. Musée du Louvre, Paris, inv. no. N29.
Ill. 6. Royal Sphinx, Late Period, limestone, H.: 44.5 cm. Musée du Louvre, Paris, inv. no. N392B.

Ill. 7. Sphinx, Late period - Ptolemaic period, limestone, H.: 17 cm. Musée du Louvre, Paris, inv. no. E13112.
Ill. 8. Head of a Pharaoh from a Sphinx, Ptolemaic period, limestone, H.: 25.3 cm. Metropolitan Museum of Art, New York, inv. no. 41.6.1.

This statue is thus a gorgeous example of a sphinx from the last pharaonic dynasties. Conserved in the collection of a French family from the first half of the 20th century, it was very likely purchased in Paris in the 1930s or 1940s and then passed down within the same family until the present.

PAN

ROMAN, 2ND CENTURY AD

MARBLE

HEIGHT: 47 CM.	WIDTH: 33 CM.	DEPTH: 29 CM.

PROVENANCE:

FORMER AMERICAN PRIVATE COLLECTION OF EVA GERTRUDE WEBB (1886-1941),
NORTH CAROLINA AND CONNECTICUT. THENCE BY DESCENT.
SOLD AT CHRISTIE'S NEW YORK, *ANTIQUITIES*, 12 DECEMBER 2013, LOT 151.

This statue fragment in white marble represents the pelvis of the god Pan. Broken below the navel and in the middle of the thighs, the fragment displays a torso, human genitals and goat legs. The pelvis is etched with exquisitely sculpted muscles, particularly in the groin area. The legs exhibit thick fur, each strand individually sculpted. The transition between human and animal is executed in a natural, elegant fashion, demonstrating the artist's skill. Despite the fragmentary state of the piece, it conveys a feeling of great vivacity. The forward position of the left leg enabled the artist to create a subtle tilt of the hips and thus set the pelvis in motion, with the line of the hips forming a very slight incline. This is called *contrapposto*. This movement is further accentuated by the movement of the strands of fur on the legs, each of a different shape, thus creating a rather interesting play of curves and reverse curves. Our work is sculpted from white, crystalline marble. Some traces of patina still persist on the legs and between the strands of fur, attesting to the passing of time.

This pelvis is thus that of the god Pan, a hybrid half man half goat deity. The protector of shepherds and flocks, he is also associated with fertility. According to the Homeric Hymns, Pan was the son of a nymph and the god Hermes. Born with the horns, legs and ears of a goat, he was abandoned by his mother then taken in by his father and brought to the gods on Mount Olympus. His restlessness and appearance ultimately disturbed the gods, forcing him to go

back down to Earth and join the shepherds and flocks. He protected them from that day forth. He was a music lover who created the syrinx, the pan pipes played by shepherds, and lived in woods and forests. Close to Dionysus, he was part of his suite and followed alongside Silenus, satyrs and nymphs. He is mainly represented as half man half goat with a bearded face surmounted by horns, a hairy body and animal legs with cloven hooves. He is sometimes dressed in an animal skin, holding his main attribute, pan pipes, or an item such as fruit or a shepherd's crook. His cult mainly developed in Arcadia and spread to all of Greece. Under the Roman Empire, he was associated with rustic gods such as Faunus.

Ill. 1. Pan, Roman, *ca.* 2nd century AD, marble, H.: 283 cm. Musei Capitolini, Rome, inv. no. Scu 16.
Ill. 2. Fragment statue depicting Pan, Greek, 4th century BC, marble, H.: 102 cm. Archaeological Museum, Argos.
Ill. 3. Pan, Roman, 1st-2nd century AD, marble, H.: 45 cm. Antiquity Museum, Cyrene, inv. no. 14.409.

One of the best known examples of representations of Pan is the sculpture at the Capitoline Museums in Rome. The god is depicted standing, with goat legs and horns, holding a basket of fruit and a bunch of grapes, both attributes referring to the Dionysian suite (ill. 1). Other lovely examples, more fragmentary, but which echo this iconography and particularly the slight *contrapposto* we also see in our sculpture, are currently kept in various international museums such as Argos, Cyrene, Heraklion and Berlin (ill. 2-5).

Ill. 4. Pan, Roman, 2nd century AD, marble. Archaeological Museum, Heraklion.
Ill. 5. Pan, Roman, 1st-2nd century AD, marble, H.: 122 cm. Antikensammlung Museum, Berlin, inv. no. sk236.

Our sculpture was part of the collection of Eva Gertrude Arnold Webb (1886-1941), wife of Earl Wayne Webb, whom she married in 1911. She lived between New York, Morehead City in North Carolina and Greenwich in Connecticut. Our hips were passed down within the same family as an heirloom until 2013.

HEAD OF HERCULES

ROMAN, 2ND CENTURY AD

MARBLE

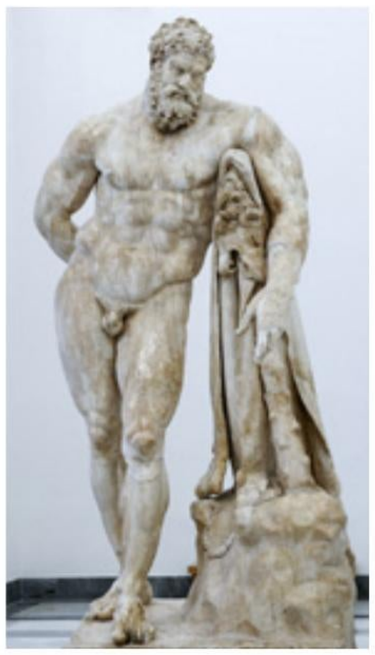
HEIGHT: 30 CM.	WIDTH: 20 CM.	DEPTH: 15 CM.

PROVENANCE:
FORMER FRENCH PRIVATE COLLECTION,
REPUTEDLY DISCOVERED IN CARTHAGE IN THE 1930S.
THEN, BY INHERITANCE, IN A FRENCH PRIVATE COLLECTION IN NICE IN THE 1950S.

This magnificent head, striking in its great expressiveness, represents the demigod Hercules. He is depicted as a bearded, middle aged man. He has an oval shaped face and high cheekbones, while his small mouth is formed by thin lips. His prominent brow line and dented forehead accentuate his gaze, rendered by small, slightly almond shaped eyes and exquisitely sculpted eyelids. He seems to be looking discreetly down to the right. His angular face is framed by thick hair and a full beard. Both are shaped by small, delicate curls that reveal small ears. The demigod is wearing a crown of silver poplar leaves. Sculpted in white marble, our head presents traces of concretions, giving it an ochre brown hued patina and attesting to the passing of time.

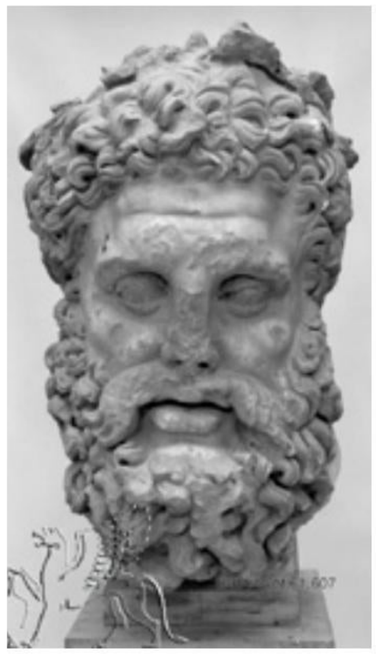
This head of Hercules is a reduced but extremely well executed version of the resting Hercules, the most famous example of which is the Farnese Hercules, a statuary type originally attributed to the Greek sculptor Lysippus (ill. 1). Hercules was the son of Zeus and his lover Alcmene. Endowed with "Herculean" strength, from his birth, he drew the jealousy of Zeus' wife, Hera. Driven insane by her, he killed his wife and sons. To atone, and by Pythia's order, Hercules put himself under the command of his enemy Eurystheus, who entrusted him with the very well known twelve labours. The Hercules resting type represents the moment when the demigod granted himself a moment's respite after having achieved his labours. He is generally represented standing, leaning against a tree trunk,

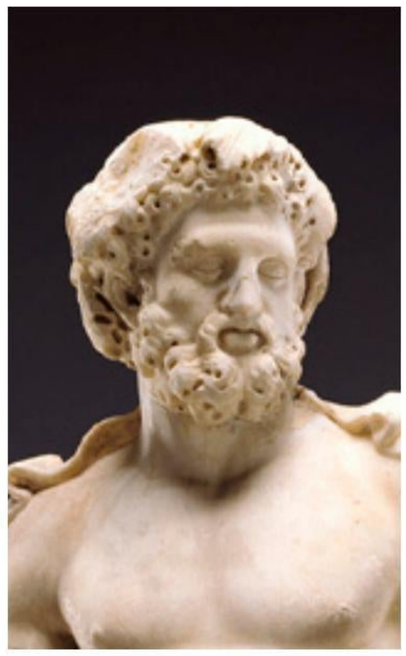
holding different attributes linked to the labours such as the Nemean lion skin or the golden apples from the Garden of the Hesperides. This iconography has featured in many sculptures over the centuries, sometimes with a few variants. Our head can be likened to the Caserta type, a derivative of the Farnese Hercules, which presents a few variants in terms of the position of the arms and legs and the arrangement of the demigod's hair. Similarly, to our head, Hercules could sometimes be crowned with poplar leaves. According to a Roman legend, the demigod wore the crown to protect himself when he descended to the Underworld to complete the last of the twelve labours: capturing Cerberus, the three headed dog and guardian of the doors to the Underworld. Another legend says that Hercules imported the silver poplar from north western Greece and used its wood to make equipment for the Olympic Games, as he is known as their founder. Gorgeous examples of this iconographic variant are conserved in Afyon and Tunis (ill. 2-3).



Ill. 1. Farnese Hercules, Imperial period, marble, H.: 317 cm. Museo Archeologico Nazionale, Naples, inv. no. 6001.
Ill. 2. Hercules, Roman, marble. Afyonkarasihar Archaeological Museum, Turkey.

Likewise, a full statue of a crowned Hercules is today conserved in Los Angeles (ill. 4).





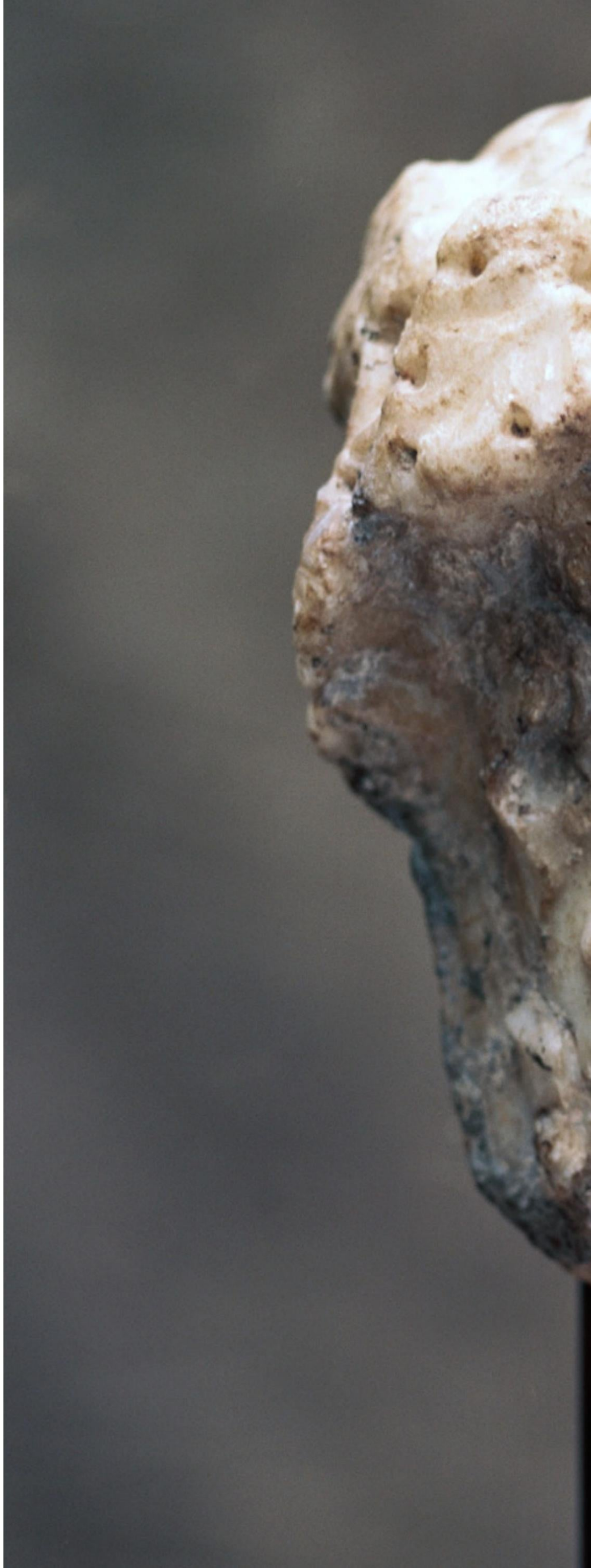
Ill. 3. Crowned head of Hercules, Roman, based on a Greek original, marble, H.: 58 cm. Musée National du Bardo, Tunisia, inv. no. C1033.
Ill. 4. Statue of Hercules, Roman, marble, H.: 116.8 cm. J. Paul Getty Museum, Los Angeles, inv. no. 73.AA.43.1.

This type of iconography strongly inspired the artists of the following centuries, particularly those of the baroque movement. The Hellenistic period bore witness to the development of the Hellenistic baroque, a style that privileged the representation of theatrical scenes in which the violence of actions and feelings is exacerbated. Under Alexander the Great, Lysippus' portraits, which inspired our Roman copy, emphasised facial features, which were more intense and expressive like those of our Hercules. The movement's influence can also be seen in his hair and full beard, which, again, accentuate the heroic side of the portrait.

Our head was reputedly discovered in Carthage while the house of its previous owner was being

built in the 1930s. It then remained in the family's collections and hung on the wall of their residence in the South of France in Nice (ill. 5).

Ill. 5. Our head at the residence of its previous owners, 1970s.



STATUETTE OF A WARRIOR

ROMAN, 2ND CENTURY AD

BRONZE

HEIGHT: 20 CM. WIDTH: 14 CM. DEPTH: 3.5 CM.

PROVENANCE:

SOLD AT DROUOT, PARIS, 10 FEBRUARY 1991, LOT N°129.

THEN IN A FRENCH PRIVATE COLLECTION.

SOLD AT SOTHEBY'S NEW YORK, *[...] ANTIQUITIES*, 4 JUNE 2009, LOT N°107.

THEN IN A PRIVATE COLLECTION.

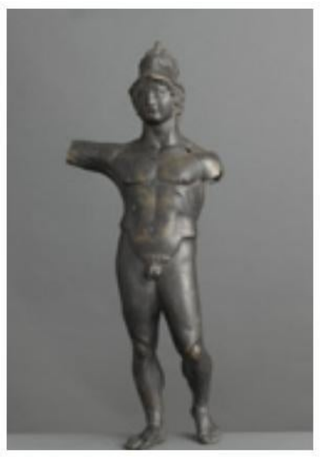
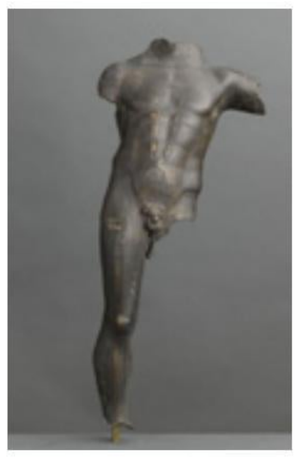
This charming bronze statuette depicts a young Roman warrior most likely from a mythological group. This warrior has a youthful face with almond shaped eyes, pump lips, and full cheeks. His eyebrows have a prominent arch, his nose finely pointed, and his lips slightly turned down creating a faint frown. His eyes are surrounded with thick eyelids and a delicately carved iris. As he looks to the right, his face has a somber expression with a distant look in his eyes. The young man has a pronounced chin resting above his neck with four horizontal lines incised across. This melancholy expression does not match his lively stance. The young man is depicted in a stride with his left arm extended, right arm probably by his side, and his left leg gently bent with his right most likely behind. His stance gives a sense of movement as if the young warrior is striding or leaping through the air. The luscious hair is individually incised, accentuating each curly lock. His hair is parted down the middle and bound in a diadem, or crown, and surmounted by a crescentic diadem. Locks of hair fall out underneath his headpiece and gently flow against the side of his face, adding to the sense of motion.

Even though he is nude, his body is adorned with a belt, bandolier, and *chlamys* fastened with a circular broach on his chest. His upper arms both wear a decorative cuff and his left thigh wrapped with the end of his *chlamys*, seeming as if windswept by his motion. His belt and bandolier are incised with a border and a small pattern of waves, showcasing the artist`s attention to detail.

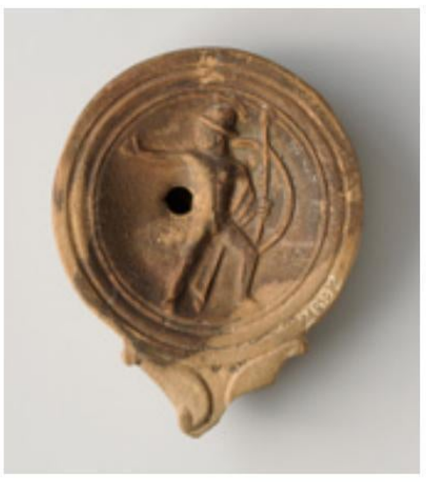
The bronze statuette has a red and green patina, giving the warrior a certain aura that embodies the passage of time. Bronze, an alloy of copper and tin, was one of the most favored materials in the Roman world, mainly due to its solidity. The technique used here is that of lost wax casting. It consists in making a wax model, which is then fired at very high temperatures. Once the wax has melted, it is evacuated and replaced by molten bronze. The hollow cast left our piece with a bronze surface of very interesting thickness. This technique was widely used by the Egyptians to craft smaller objects, and then by the Greeks and Romans, to produce larger sculptures.

Our mystifying bronze warrior is truly an exceptional and rare piece that is unlike the rest. There are many Roman and Greek bronze statuettes of warriors like the two figures kept in Lille (ill. 1-2), but none truly identical to ours with his distinctive pose—one arm extended outward while the head turned right. Our statuette's clothing is also distinguishing, showing him in less heroic nudity than the bronze figures in London or the depiction on a terracotta oil lamp in New York (ill. 3-5).

First sold at Drouot in Paris on 10 February 1991, lot n° 19, our bronze warrior then made its way into the home of a private French collector before being sold again at Sotheby's, 4 June 2009, lot n°107. It then belonged to another private collection before making its way into our gallery.

Ill. 1. Jupiter from Thiennes, Roman, 2nd century AD. H.: 50 cm. Palais des Beaux Arts, Lille, inv. no. Ant 2752.
Ill. 2. Statue of Mars, Roman, 2nd century AD. bronze, H.: 52 cm. Palais des Beaux Arts, Lille, inv. no. Ant 2753.
Ill. 3. Cast of a Statuette, Roman, bronze, H.: 17.7 cm. British Museum, London, inv. no. 2012,5024.80.



Ill. 4. Bronze figure, Greek, 350-300 BC, bronze, H.: 12.9 cm. British Museum, London, inv. no. 1868,0110.159.
Ill. 5. Terracotta oil lamp, Roman, 40-100 AD. terracotta, H.: 2.5 cm. Metropolitan Museum of Art, New York, inv. no. 74.51.1843.

FRAGMENT OF A RELIEF WITH SILENUS

ROMAN, 2ND CENTURY AD

MARBLE

HEIGHT: 29 CM.	WIDTH: 24 CM.	DEPTH: 8 CM.

PROVENANCE:

FORMER EUROPEAN COLLECTION FROM AT LEAST THE BEGINNING OF THE 20TH CENTURY, BASED ON THE STYLE OF THE WOODEN BASE, NOW REPLACED.

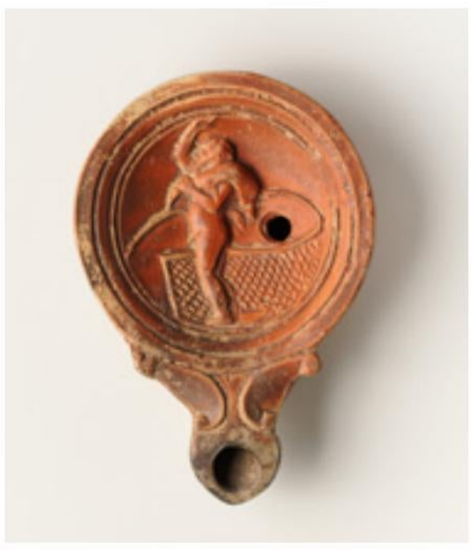
FORMER PRIVATE COLLECTION OF NICOS DHIKÉOS (1896-1987), CYPRIOT CONSUL IN LYON, FRANCE, ACQUIRED IN THE 1960S.

The recognisable image of Silenus stands out in bas-relief against this fragment of white marble. He is standing in three quarter view, right arm resting on a long stick as he carries a full wineskin on his left shoulder. He is looking far off in the distance. He is recognisable due to his stoutness, his happy old man's face, round all over, his flat nose, his bushy knitted eyebrows and his long full beard. On his forehead rests a crown of vine branches, an attribute linking him to the Dionysian world. All these details were rendered extremely finely by the Roman sculptor: the eyebrows are precisely carved, as are the eyelids, pupils and lachrymal caruncles. The contours of his cheeks stand out above his beard, the wavy strands of which are exquisitely wrought, through carving and drilling. In the same way, the bulk of the muscles in his arms is sculpted with great realism, giving the character his own spatiality, despite the fact he is sculpted in bas-relief. The artist thus achieved a feat of delicacy on a relatively reduced surface.

The wineskin Silenus is carrying on his shoulder is an allusion to his taste for wine. In Greco-Roman mythology, Silenus is the adoptive father and

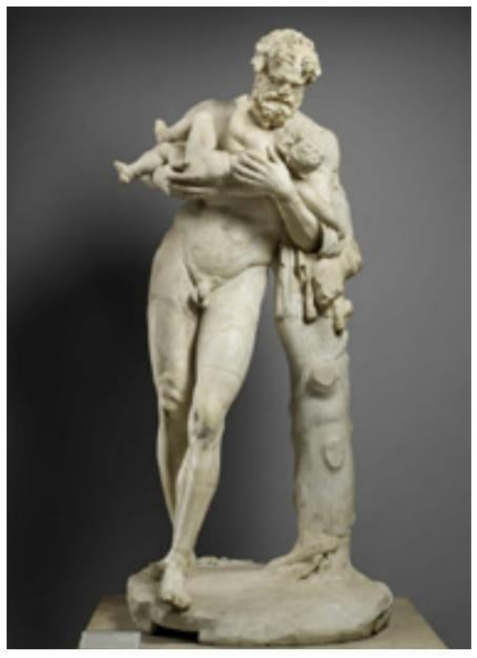
preceptor of Dionysus, god of wine. The fruit of the adulterous union between Zeus and the mortal Semele, the child was given to Silenus so he could protect him from Hera's rage. Silenus notably taught Dionysus how to plant vines. He accompanied him as one of his suite, in which he is traditionally represented drunk among the other satyrs and maenads, who support him on his intoxicated way (ill. 1). A very popular subject in Greco-Roman iconography, there are representations of Silenus on objects as diverse as terracotta figurines and oil lamps (ill. 2-3).

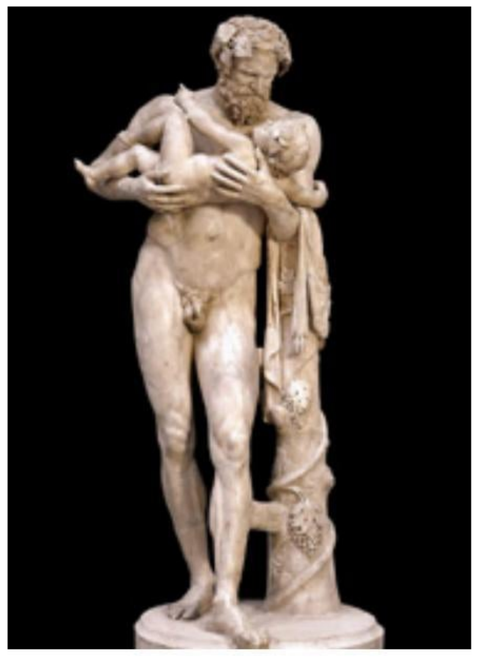
Ill. 1. Relief depicting one of the Dioscuri, Roman, marble, H.: 95 cm. Antikensammlung, Berlin, inv. no. 1683.



Ill. 2. Figurine of Silenus, Roman, 1st century AD, terracotta, H.: 21.3 cm. Musée du Louvre, Paris, inv. no. CA 3277 bis.
Ill. 3. Oil lamp decorated with Silenus, Roman, Cyprus, *ca.* 40-100 AD, terracotta, D.: 10.6 cm. Metropolitan Museum of Art, New York, inv. no. 74.51.2115.

The most famous artwork in the antique world representing Silenus remains, however, the monumental sculpture of him holding the child Dionysus in his arms, attributed to the sculptor Lysippus or his school. The bronze original, executed in around 300 BC, is known to us through different Roman copies such as those in Paris and the Vatican (ill. 4-5). This work is emblematic of the sculptural renaissance ushered in by Lysippus at the beginning of the Hellenistic period and is in line with antique baroque art. In our fragment of a relief, there are several of the characteristics of Lysippus' Silenus such as rather prominent muscles, particularly in the arms, a moving position that is rendered spatial and a special focus on details, with a very light, almost anecdotal aspect, as well as the great expressiveness of his face.





Ill. 4. Silenus carrying the child Dionysus, Roman, 1st-2nd century AD, based on a bronze original by Lysippus' school *ca.* 300-280 BC, marble, H.: 198 cm. Musée du Louvre, Paris, inv. no. Ma 922.
Ill. 5. Silenus carrying the child Dionysus, Roman, 1st century AD, based on a bronze original by Lysippus' school *ca.* 300-280 BC, marble with traces of polychromy, H.: 199.5 cm. Vatican Museums, inv. no. MV.2292.0.0.

This Hellenistic taste for the baroque was revived in Roman art from the reign of the Emperor Hadrian. Our relief, dating back to the 2nd century, is a perfect example of this. It belonged to a larger piece, very likely a marble sarcophagus. Dionysian scenes were frequent subjects for the decoration of sarcophagi, particularly those representing the wedding of Dionysus and Ariadne. We can thus cite examples conserved in London (ill. 6), in which Silenus is represented drunk on his donkey, and in Munich (ill. 7), in which he is carrying a tray on his head, both in an expressive, detailed style reminiscent of that of our fragment.

Ill. 6. Sarcophagus representing Bacchus and Ariadne's nuptials, Roman, Antonine period, 2nd century AD, marble, W.: 19.5 cm. British Museum, London, inv. no. 1805,0703.130.

Ill. 7. Sarcophagus with Dionysus and Ariadne's nuptials, Roman, 150-160 AD, marble. Glyptothek, Munich, Room 13.

Our fragment belonged to Nicos Dhikéos' (1896-1987, ill 8) collection. Born in Cyprus, he settled in France in 1916 and became an art trader, specialising in antique painting. He was the owner of the Galerie Saint François at 24 Rue Auguste Comte in Lyon. With his wife Dimitra, he amassed a sizeable collection of drawings, bought at auction or directly from collectors, which were dispersed before his death in 1987. He acquired this bas-relief in the 1960s, but the style of the bespoke wooden base, now replaced, suggests that the piece was in private hands from at least the beginning of the 20th century.

Ill. 8. Portrait of Nicos Dhikéos in front of Leonardo da Vinci's Leda and the Swan.

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